

SHIP OF THESEUS

Written by

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SUPERIMPOSED TITLE

On a grey screen, FADE IN:

"As the parts of Theseus' Ship needed repair, it was replaced part by part, up to a point where not a single part from the original ship remained in it, anymore. Is it, then, still the same ship?"

FADE IN:

"If all the discarded parts were used to build another ship, which of the two, if either, is the real Ship of Theseus?"

FADE OUT all text except for the words "Ship of Theseus" that stays screen centre.

FADE TO BLACK.

SCENE 1

INT. HOSPITAL - DAY

A sliver of light slowly expands to reveal an eye. This is no ordinary eye. It is milky-grey where it should be white. The pupil is an off-white ring encircling more of the same grey opacity. The sliver of light opens and closes as the DOCTOR addresses ALIYA. She speaks with a middle - eastern accent. The doctor has a pronounced Indian accent.

DOCTOR

How come your doctor back home
allowed you to take so much time
after the first surgery?

ALIYA

No, it was just that I felt it
would be too painful to go through
another operation back then.

DOCTOR

Hmm, you mean - keep your head
straight, beta - You mean
emotionally?

ALIYA

Yeah. Besides, it's also rare for
people to donate eyes back home.

DOCTOR

Religious prejudice?

ALIYA

Mm hmm...

SCENE 2

INT. ALIYA'S HOUSE - DAY

Aliya skims over a touch-pad with a digital pen. As the pointer tracks through a black and white photograph, a mechanical female voice guides her.

The photograph shows a busy junction. To the right is an auto-rickshaw with a male passenger leaning out to cough. The view of the auto is frontal but angled slightly away, such that it's right profile is visible. Almost at the centre of the frame is a uniformed worker cycling away - only his back is visible. To his left, a young man stares blatantly into the lens. He is frozen mid - stride. There is a policeman in the background and a few strewn pedestrians.

With Aliya is her boyfriend VINAY but all that is visible is the surface she's working on and part of her right hand. Vinay has an anglicised accent.

COMPUTER FEEDBACK

8-8-9-2-1-1-0-1-0-1-1-0-6-6-6-7-5-8-
4-7-6-2-3-2-1-4-8-8-9-1-1-0...

The pointer settles on a man's face - he is leaning out of an auto-rickshaw.

ALIYA (O.S.)

Is this the coughing man?

VINAY (O.S.)

Mm hmm.

The pointer hovers over a panel in the software, searching for the right option.

COMPUTER FEEDBACK

Erase - Gradient - Colour - History
- Audio. Pick-pick. Wand.
Brush tool... Brush tool...

She paints a semi - transparent layer of red over a part of the picture's left side, so that all she covers is a part of the cobbled street.

VINAY (O.S.)

Are you going to do anything about
it?

ALIYA (O.S.)

Yeah.

She cycles through the menu bar.

COMPUTER FEEDBACK

File... edit... image...
Mode... adjustment...
(MORE)

COMPUTER FEEDBACK (CONT'D)
Duplicate... adjustments...
Auto... adjust...
Auto levels... auto contra...
Brightness.

VINAY (O.S.)
What are you doing?

She adjusts the brightness through a slider.

COMPUTER FEEDBACK
Negative eight.

VINAY (O.S.)
Hmm... that looks nice.

Vinay and Aliya are revealed with their backs to the camera at a partially left profile.

Aliya is fair and medium built with wavy shoulder length hair. Vinay is darker, sports an unkempt stubble and has an unruly head of hair that is slightly shorter than his girlfriend's.

They sit at a large table upon which a printer, a set of speakers and assorted stationary are visible.

He has his arm casually draped over her shoulder. She lightly clasps his hand in response.

ALIYA
But which one do you like better ?
This one or...

COMPUTER FEEDBACK
Edit... Undo.

ALIYA
...this one?

VINAY
Show me again.

COMPUTER FEEDBACK
Edit... Redo.

VINAY
Hmm... that looks better.
Do you want the background so dark?

ALIYA
Yeah.

Aliya processes a print of the photograph through an etching machine.

She traces the texture and lines of the resulting etch with her finger - it's friction producing a crisp sand-papered sound.

SCENE 3

INT. ALIYA'S HOUSE - DAY

Aliya is in a webcam conversation with her MOTHER. They speak in Arabic. The video feed is visible over her shoulder. A mirror behind the laptop shows Aliya's face.

ALIYA'S MOTHER
Maysoon said you've been featured
in today's Al Haram.

ALIYA
Yeah, they did a phone interview.

ALIYA'S MOTHER
I am so excited!
I wish I could be present.

ALIYA
I'll send you pictures and videos
from the exhibition.

ALIYA'S MOTHER
Is he coming?

ALIYA
Is who coming?
A beat.
Of course, he is!
Mom, come on!

ALIYA'S MOTHER
I won't put my bets on a man who
lives in the same city as his
daughter and sees her ten times in
two years!

ALIYA
(agitated)
You say these things about each
other and then behave like
everything is normal - laughing and
bitching like teenagers!

ALIYA'S MOTHER
(laughing)
That's a healthy romantic idea you
have about your parents.

Vinay joins Aliya.

ALIYA'S MOTHER
Vinay, hello dear!

VINAY
Hi, Hala!
How are you?

ALIYA'S MOTHER
I'm ok... I'm ok.
Is grunge in again?

VINAY
(laughs)
Grunge? Well, I'm just lazy.

ALIYA'S MOTHER
You never sent me the animation you made.

VINAY
Oh, I'll send it to you... very soon.

ALIYA'S MOTHER
And have you recorded any new songs?

VINAY
Yeah, we did. I'll send them across too.

ALIYA'S MOTHER
And how is your Arabic?

VINAY
Er... Bambi, yalla, lahol-
vilaquvat.
(Pink. Fantastic. What-the-hell!)

Aliya's mother bursts into laughter.

VINAY (CONT'D)
I'm working on it!

SCENE 4

EXT. MARKET - DAY

Aliya is walking through a market. The passing sounds of the city around her are evident - traffic, broken conversations, hawkers, a TV set, a Hindi song etc. She stops to feel a pile of books. She listens to the mechanised instructions from her camera and clicks a couple of pictures, framing instinctively.

SCENE 4A

EXT. WOOD WORKSHOP - DAY

At the wood workshop sounds of carpentry - hammering, drilling, sanding and carving - predominate. Here too, she navigates via sound and clicks as the camera instructions take her from one worker to the next.

SCENE 4B

INT. CAFE - DAY

A fly rubs its legs together.

Aliya sits at her table idly.

The fly explodes into a tiny fire ball between the grids of a bug zapper. (aka electrical discharge insect control system)

CAMERA V.O

Five point four. One - one
thousandth.

The camera shutter clicks.

SCENE 5

INT. APARTMENT CORRIDOR - DAY

Aliya runs her left hand along a wall, feeling it's cracks, cavities and blemishes. A Guide Cane hangs off her wrist.

Carefully walking up a flight of stairs, she speaks with an old UNCLE.

UNCLE (O.S.)

How is your mother?

ALIYA

She is very good. She sends her
regards.

They continue walking up the stairs, until Aliya stops to feel some bamboo.

ALIYA (CONT'D)

Uncle, what are these?

UNCLE

Oh. Those are bamboos. It holds the
building together.

ALIYA

(surprised)

They are holding the building
together?

UNCLE

Yeah.

ALIYA

(chuckles)

How come?

SCENE 5A

INT. UNCLE'S FLAT - DAY

Aliya is seated by a window, drenched in sunlight, save for the shadows the window grills cast on her face. She stares directly up at the source.

She scans a curtain with a hand-held device. It calls out the shade of colour as it passes over the sun-filtering fabric.

DEVICE

(robotic)

Bright orange. Deep yellow. Bright orange.

She photographs the Uncle playing a game of chess with a child. Behind them a bespectacled lady, Aunty, watches on.

SCENE 5B

INT. KITCHEN - DAY

In the kitchen she is with the Aunty. The robotic voice suddenly goes off.

DEVICE

Red.

The Aunty is slightly taken aback. Aliya's hand is on her shoulder and she playfully shrugs it off.

ALIYA

(laughs)

What? I was just seeing where you are.

Aliya playfully scans her blouse again.

DEVICE

Red.

Aliya laughs. Squirming away, so does the Aunty.

Aliya is at the kitchen door. She runs her hand along a small glass pane that's fixed at roughly eye-level.

ALIYA
Aunty, is this glass?

AUNTY
Yes.

ALIYA
I'll close it for a second okay?

She shuts the door and works her camera.

CAMERA V.O
F5.6 - ISO 400 - Shutter...

She clicks a photo.

SCENE 5C

EXT. SKY WALK - NIGHT

Aliya feels her way along a sky walk as traffic passes by below her.

SCENE 6

INT. ALIYA'S HOUSE - DAY

Aliya comes through the front door. She feels for the door key and pulls it out of the lock.

Sitting on a shelf, she takes off her sling bag and sets it down. The shelf slopes upward with a series of hooks protruding off the edge. She fixes her cane on one of the hooks. Two small showpiece lanterns - with orange and blue glass dangle nearby.

She walks to her bedroom.

SCENE 6A

INT. ALIYA'S BEDROOM

Taking out her contact lenses, she carefully places them in a case that balances on her lap. The lenses jitter under the fluid as she screws on the cover. She picks up a bottle of lens fluid and turns around. The true colour of her unseeing eyes are revealed - the dead grey seen under the slit lamp at the clinic.

SCENE 7

INT. EXHIBITION - DAY

Vinay escorts a blind-folded woman into a cordoned off section of the exhibition hall shrouded in black cloth. She enters to hear sounds of traffic and feels her way past a cycle and an auto-rickshaw before lightly bumping into a wheelbarrow and soon after, a lamp-post.

At the end of the installation she takes off her blindfold and the photograph with the coughing man reveals itself. Vinay meets her at the exit. She stays, transfixed by the picture.

SCENE 7A

INT. EXHIBITION - ANOTHER SECTION

A group of blind men run their fingers on an etched photograph. A guide brings the picture to life through sign language. Not a word is spoken. In the background a young man speaks with Aliya.

YOUNG MAN (O.S.)

I wanted to know... where did you find the photograph of the young boy in the corridor? It's very interesting. Where did you get that?

ALIYA (O.S.)

Oh. Ah, that was actually like I, I, that boy was a complete stranger. I had never met him before, except for that day, and I was just hanging around in the neighborhood and, his family invited me in. And that often happens when they see me taking photographs.

Behind the etching is a large frame of the original black and white photograph. Forming a human chain, the group moves onto the next picture.

ALIYA (O.S.) (CONT'D)

And I just hung around in their house and explored the spaces... and I let them just be as they were and..

Cut to Aliya speaking with the young man.

ALIYA (CONT'D)

...then I was really intrigued by the kid. He was really friendly and I just kept on following him.

(MORE)

ALIYA (CONT'D)
And that's when one of those
pictures was clicked.

SCENE 7B

INT. EXHIBITION - ANOTHER SECTION

Aliya is interviewed by a female REPORTER who holds a recorder out in her right hand and a page of questions in her left. A photographer clicks them, exploring every possible angle. They stand by a large window that breaks the line of framed photographs.

REPORTER
So, you mentioned in your site that
you actually took up photography,
after you lost your eyesight to a
cornea infection.

ALIYA
Yeah, true.

REPORTER
Why photography?

ALIYA
Er... well, first to document,
archive and remember.
Then, to kind of... explore,
understand and see.

REPORTER
So, I guess all art evolves from
a need to record the apparent...
to a need to capture the essence?

ALIYA
That's very well put. I mean that's
exactly how it has been for me.

Um, When I first started taking
pictures, I was very much amused by
the character of the perfumer in
Suskind's novel. Just the idea of a
man trying to capture every scent,
starting from the people to the
surroundings to experiences.
You know, it was very much amusing.

REPORTER
That's a very interesting analogy.
Why black & white?

ALIYA
It just gives me more control over
the elements of my picture.

REPORTER

But do you ever feel limited by anything?

ALIYA

Ummm... No!

REPORTER

That's... That's amazing.

ALIYA

(slightly irritated)

Is it? I mean, why is it so amazing to not have limits or no doubts?

A beat

Honestly, I just can't wait to begin my life as a photographer.

REPORTER

But you are a photographer.

I mean, you're a good photographer!

Aliya breaks into a slight smile.

SCENE 8

EXT. ROAD - DAY

Aliya is walking down a road with the help of her cane. Her camera hangs off her neck as she grips it firmly by the lens for additional support. A fence made of twigs and thin branch stands on a pile of rock to her right. She stops and places her hand on a rock.

ALIYA

Hello!

The camera pans left to a lady bending over and pouring water out an old paint bucket with a red mug. She wears a pink night dress hitched up at her waist.

LADY

Hi!

ALIYA

Is that your house?

LADY

Yes!

ALIYA

So, I hear ducks, and lots of animals. Are they inside?

LADY

Yes.

SCENE 8A

EXT. DUCK FARM - MONTAGE

The lady guides Aliya through her yard. She holds up a laundry line, allowing Aliya to pass through.

Aliya runs her hand along a cage. Inside, a white rat scurries about.

She walks gingerly through a pile of shifty rocks.

Her hands skim a laundry line of bright yellow sheets, patterned with flowers following a mildly geometric design.

The tips of her fingers brush down the crisp surface of some thatch.

She cautiously dips her middle finger into a stagnant pond, sending delicate ripples across its leaf strewn surface, and almost immediately retracts it.

ALIYA

Orlando! Are you ready?

ORLANDO

Yeah.

ALIYA

(shaking the water of her hand)

Aunty, can you start splashing?

The Aunty lifts the paint bucket up for Aliya. She scoops the red mug from the bucket and gives the lady instructions.

ALIYA (CONT'D)

(pointing)

I will take the pictures from there, okay?

(swinging empty mug)

And I just want you to splash the water on this side.

Aliya takes photos while the lady splashes water from the mug. A large duck flaps its wings at the edge of the pond. Faintly, the mechanical call of her camera settings can be heard.

SCENE 9

INT. ALIYA'S HOUSE - BEDROOM - DAY

Vinay and Aliya lean back on the bed. He goes through her pictures and describes them. She chews on some food and listens.

VINAY

Yeah, this one is quite an image.
Alright, there's a very small pond
at the bottom. And...
There are four ducks swimming in
four opposite directions. And the
one in the center is frozen in the
middle of its flapping of the
wings. There's one sitting at the
corner of the pond, away from us.
It's wet. And there is one flying
in to the frame from the right, and
the one flying into it from the
left.
A Beat.
Wait, it's actually a pair.

ALIYA

And the woman?

Aliya leans forward and picks up a glass of wine. She takes a sip.

VINAY

Oh, she's right behind the pond.
Standing upright. Looking towards
the top left corner of the image.
And she's splashing water in the
same direction as well. She's got
some sort of a contraption on her
left hand.

ALIYA

Yeah, it was sprained.

VINAY

Well, it's giving her character.

Aliya leans forward again.

ALIYA

And what about the background?

She picks up some food and pops it into her mouth.

VINAY

There are a lot of trees in the
background.
Small house...
with a gable roof.

ALIYA
(confused)
Gable roof?

They chuckle.

VINAY
A sloped roof.

ALIYA
And what about the light?

VINAY
I like the way light is falling.
It's sort of angular, coming down
from the top left and behind. I
think the background would have
looked better with lesser elements.

Aliya takes another sip and leans back. Vinay slips into a few seconds of deep thought before continuing:

It's just too crowded at the
moment, I think. Also, there's
yellow pillow cases.

ALIYA
(stiffens)
Yellow?

VINAY
Yeah. It doesn't work as well in
black and white as it does in
colour.

ALIYA
Why were you looking at the
coloured version?

VINAY
I was curious.

ALIYA
Ok, so will you vectorise it
please?

She grabs more food.

VINAY
It doesn't work as well with all
the elements in the image to be
brought down to a line drawing.

ALIYA
Yeah, I know I'd miss most of the
details, I'd still like to see
it though.

VINAY

Sure. Yeah.
Do you want to see another one?

ALIYA

Mm hmm.

SCENE 10

INT. TAXI - DAY

Aliya is sitting in a taxi listening to the radio.

RADIO

It passed in one chamber parliament
before stalling out...
but then came another proposal,
arguing that witches should be
penalized if the predictions they
make don't turn out to be true.

The harsh, stabbing back and forth of men arguing reach the taxi.

ALIYA

Stop... Stop! Reverse... reverse.

As the cab backs up she ruffles through her bag and pulls out her camera. She slings her bag and the camera around her neck and grabs hold of her cane. As soon as the cab halts, she crosses the street.

She stops at the median and starts clicking. On the other side of the road two men try and grapple each other as they quarrel loudly.

SCENE 11

EXT. GROUND - DAY

Aliya photographs a troop of monkeys who are jumping around, chattering loudly and playfully fighting.

Camera instructions. Click.

SCENE 12

INT. ALIYA'S KITCHEN - DAY

Aliya slices vegetables while discussing her photograph at the duck farm with Vinay. On the opposite counter he uses his laptop to refer to the picture.

VINAY

See, there's one where the guy in the right side is actually being covered by a passing rickshaw. And you can only see his right hand pointing accusingly at the other guy. I think that's the one. It looks nice.

ALIYA

No, leave it.

VINAY

What?

Why?

ALIYA

It doesn't sound exciting to me.

VINAY

But... it's a crazy moment here. It's nice.

ALIYA

Will you start making the sauce? It'll be forever before we eat.

VINAY

All I am saying is that it's a very good image.

ALIYA

It's accidental.

VINAY

Oh, please! Don't start that again.

ALIYA

Don't start the "don't start again"

VINAY

See, all I am saying is you don't have to be in conscious control of your art all the time. You can be intuitive.

ALIYA

It is intuitive. I am not writing intellectually stimulating essays here. I am very much aware I am just taking pictures.

VINAY

Well, then?

ALIYA

Then what?

VINAY

What's your problem?

ALIYA

I don't have one.

VINAY

What's your problem with this picture?

ALIYA

I don't even know this picture.
What's your hang-up?

VINAY

Look, I just feel you're throwing away a brilliant piece of your art just because of a stupid hang-up.

ALIYA

Fine. I don't like it. That's why I am dumping it. Is that fair enough for you?

VINAY

Ok, let me just give you a perfect description, alright? Let's vectorise or etch it and write a piece of poem to capture the essence, and then you decide.

ALIYA

No.

VINAY

What "no"?

ALIYA

Listen, these are the things I depend on, right? I have to draw opinion and assurance about my own art away from what everyone else says.

VINAY

Yes, but you've continued to produce great work in spite of all the limitations.

ALIYA

Says who?

VINAY

Says everybody.

ALIYA

Who the hell is everybody?
Everybody is so fucking stupid.
They watch stupid soap operas.
They fight over religion and ideas.

VINAY

What are you talking about...?
What are we arguing about here?

ALIYA

Ok, I'll tell you what...
Remember the other day at
my parents' house when...
Uncle Kumar was talking about the
orchestra that I shot for?
Remember what he said?

VINAY

That he thought they were alright,
so?

ALIYA

No no. He said something to the
effect of that he was wondering
whether it was the music -

VINAY

No...

ALIYA

Let me finish first.

VINAY

What it has got to do with Kumar
Uncle anyway?

ALIYA

Let me finish my sentence! You
don't even know what I am going to
say.

VINAY

Ok, make the point. I know where
this is going but make it anyway.

ALIYA

No! So, fight alone then... if you
already know where it is going.

VINAY

Ok, what did he say?

ALIYA

Ok, he said something to the effect
of...

(MORE)

ALIYA (CONT'D)

that he didn't know whether it was
the music that was being celebrated
or the fact that they were all
blind.

VINAY

I knew that you were going to say
this. I was there. He didn't say
anything like that.

ALIYA

Fine! Good for you.
I was hallucinating!

VINAY

Besides, why would he say something
like that?

ALIYA

Why are you being so obtuse?

VINAY

I am being obtuse?

ALIYA

Yes!

VINAY

That's very nice. I am being
obtuse...

ALIYA

No... I can't understand why...

VINAY

No, I am being obtuse. You know
why? Because...
I know where this is going and
I don't want to go there...

ALIYA

Why is that every time I have
doubts...

VINAY

(shouts)

Ok. Exactly! Just being a lesser
dramatic will help!

Beat.

Every time it doesn't have to be
this drama. I am just so fucking
scared of what will trigger off
another unending phase of painful
introspection and I'll be left
outside, guessing what the fuck
you're going through.

ALIYA
You're stifling me all the time by
being so fucking scared.

VINAY
(softly)
I wish you hadn't said that.

ALIYA
Why are you taking this personally?
It's not about you.

VINAY
Ok. Alright. Let's take it easy
then. You don't want this picture
for whatever reason, right? It's
fine.

I'll just put it in the memory box,
so that we can look back at what we
were fighting about.

ALIYA
If you wish. I have no such
illusions.

VINAY
What?
Why are you doing this!?

ALIYA
(in Arabic; Subtitled)
What am I doing? I don't get it.

Aliya leans on the counter, defiantly. She looks like she's
completely withdrawn herself. Vinay drops his voice.

VINAY
Why did you get so hard suddenly?

Aliya says nothing.

VINAY (CONT'D)
Let me in.

She's still resolute and unresponsive. He sidles up to her.

VINAY (CONT'D)
Baby, you know your work is good.

ALIYA
(in Arabic; Subtitled)
How?

She turns away and is about to resume slicing.

VINAY
Baby, please!

ALIYA

Do not patronize me, ok?

She drops the knife and walks away.

She goes into a room and picks out an etching, very deliberately running her fingers over it.

SCENE 13

INT. ALIYA'S HOUSE - DAY.

Aliya is on the webcam with her mother. They speak in Arabic.

ALIYA

How was the meeting with the
Kisstens?

ALIYA'S MOTHER

I went shopping with them today.
I got you a very nice dress.
Yaallah! Berlin is crazy.
You have to see it.

ALIYA

I will, one day.

ALIYA'S MOTHER

Of course, dear.

ALIYA

Mom, do you remember? We had once
gone to Fayoum when I was small,
and just near the Nile-

ALIYA'S MOTHER

Nile? It was a lake, dear.

ALIYA

Yeah. Same thing. Anyway, there was
a swan cart, okay -

ALIYA'S MOTHER

There was what?

ALIYA

A swan cart!

ALIYA'S MOTHER

(laughs)
A swan cart?

ALIYA

I know this sounds ridiculous,
but I have a vivid memory of it.
(MORE)

ALIYA (CONT'D)

You know how you doubt sometimes,
if what you remember is your own
experience, some dream or something
somebody told you that you pictured
so well that it became your own
memory.

ALIYA'S MOTHER

(laughs)

Strange things you remember.

A mechanical voice interrupts their conversation.

MECHANICA VOICE

Hospital calling.

ALIYA

Hang on, I am getting a call from
the hospital.

She picks up the phone.

Hello?

ALIYA'S MOTHER (O.S.)

Aliya! Aliya!

ALIYA

Yeah. That's her.

(listening)

Yeah, I'll be right there. I'll be
right there. Thank you so much!

(to her mother)

Momma!

I got a call from the hospital.
They're ready for the operation.

ALIYA'S MOTHER

Ready for what?

ALIYA

The operation Mom! Just call up Dad
and Vinay and tell them to meet me
at the hospital.

ALIYA'S MOTHER

Okay! I will come down soon, as
well.

ALIYA

Ok! Just call them quickly and tell
them to hurry... don't forget!

SCENE 14

INT. HOSPITAL - DAY

A large mirror is brought before Aliya. Her FATHER, Vinay and a Doctor are looking at her as she opens her eyes slowly at the doctor's instructions.

DOCTOR

Slowly open your eyes.
Open. Open your eyes... slowly.
Very good!
Don't squeeze.
Slowly keep it open. Open wide.
Open both your eyes wide.
Very nice... very good!
Open it completely.
Can you see something?
Good. Very nice. Open.
Open your eyes.
Very nice.

He swabs her tears as she looks into the mirror, overcome.

VINAY

(to Aliya)

You didn't sign up for this...

Despite her tears, Aliya laughs.

She looks down at the laptop beside her. Her mother and sister smile back.

SCENE 15

INT. ALIYA'S ROOM - DAY

Aliya enters her room and does a slow, deliberate scan.

She flips through a stack of framed photographs.

She turns the pages of a picture book. A smile lights up her face as she fixes her attention on an illustration.

From a cardboard box she pulls out the photograph that was the source of her earlier dispute with Vinay - the quarrelling men. The next photo is of a baby monkey suckling. The one after is already familiar - the lady splashing water by the duck pond. She then pulls out a photo of two stray dogs. Beneath the photo is its etch. She holds the two side-by-side. A few more photos receive a casual glance - a gardener with a spraying hose, a painfully aged woman and a street sweeper in front of bulldozer.

She snaps open an old box and retrieves a plastic tiara. With almost childish glee she crowns herself. She finds an old SLR and clicks a picture. A FedEx package reveals photos of her childhood. Her joy is visible as she goes through them.

She spreads out a large print of one of her pictures. Her room is now a mess of memories with photographs and frames strewn about.

She opens her laptop and browses through more photos.

The pictures elicit a short chuckle from Aliya.

SCENE 15A

INT. ALIYA'S HOUSE - BALCONY - EVENING

Vinay stands idly in the balcony. The city spreads out behind him, wrapped in a twilight haze. Aliya joins him. They hug.

SCENE 16

INT. CLINIC - DAY

The Doctor examines Aliya's eyes with a slit-lamp.

DOCTOR

The graft that we had put in is completely clear. It's beautiful. Let's look at the other eye. Left eye is the one which we did first, right?

ALIYA

Mm hmm.

DOCTOR

Good! The left eye is very nice. The graft is totally clear. It's even difficult for someone to find out that you're having a new eye.

SCENE 16

EXT. TERRACE - DAY

Vinay and Aliya have an expansive view of the city scape. They take in the view for a few seconds.

VINAY

It's changed a lot. Don't you think?

Aliya does not answer but her eyes drink it all in.

She walks to the edge of the terrace and scans the horizon through her camera viewfinder.

ALIYA
(abruptly)
I have to go.

SCENE 17

INT. APARTMENT STAIRWELL - DAY

Aliya calls after an OLD MAN who is walking down a staircase.

ALIYA
Sir!... Sir!... Bhaiya!... Excuse
me!

OLD MAN
Yeah?

ALIYA
Can I take few pictures of you?
(pointing)
Here? Two minutes...

OLD MAN
Two minutes?

ALIYA
Yeah.

OLD MAN
Okay.

He walks back up the stairs.

SCENE 17 A

INT. CORRIDOR - DAY

OLD MAN
Ek minute...

He takes out a pair of spectacles and wears them. Aliya clicks.

SCENE 17 B

INT. CORRIDOR - WINDOW SILL - DAY

Aliya sits on a window sill with an old woman and instructs her.

ALIYA
(In Hindi;
Subtitled)(pointing)
Could you look outside? Here...

SCENE 17 C

EXT. STREET

Aliya photographs an old bearded man in sunglasses and an old vendor.

SCENE 17 D

INT. AN ABANDONED RUIN - DAY

Aliya explores an abandoned space. Sunlight floods in through the windows. She is flanked by antiquated stone pillars. She takes a few pictures and studies the results.

She sits down cross - legged, looks around and glances down at her camera.

SCENE 18

INT. ALIYA'S HOUSE - NIGHT

Aliya is on her laptop. There is a drawing of a frog and a centipede on the screen with what looks like a short poem below.

ALIYA
A frog once asked a centipede how
is it able to walk on a hundred
feet, so gracefully synchronized,
while the frog finds it difficult
to manage even two. The centipede
took a moment to analyse its own
walk and was baffled.

Aliya is laying back in bed, using eye drops. She's been addressing Vinay, who is working on her laptop.

ALIYA (CONT'D)
So as it tried to walk further it's
feet got entangled and it tripped.

Aliya sits up.

ALIYA (CONT'D)
No, no, no no...

She leans over and works the keys.

VINAY
What? They are good pictures.

ALIYA
No, I don't like them.

VINAY
What are you doing? Oye! You can't
just delete that!

She ignores him and lies down, facing away. Vinay is helpless.

SCENE 19

EXT. ROAD - DAY

Aliya walks the streets with her camera. She stops at a particularly busy junction and clicks photos of passersby.

She shoots erratically. The rushing traffic seems to have a vertiginous effect. For the first time, she is overwhelmed.

SCENE 20

INT. ALIYA'S HOUSE - NIGHT

Aliya scrolls through the pictures from her earlier jaunt. She deletes the entire lot.

She walks out to the balcony, unsettled and deep in thought.

INT. ALIYA'S HOUSE - BEDROOM - DAY

Aliya is sitting up in bed. Vinay is sprawled out beside her, asleep. She turns a piece of cloth over and over in her hands. She looks like a woman on the cusp of making an unsettling decision. Stretching the cloth over her head like an elastic band she blindfolds herself.

INT. ALIYA'S HOUSE - BEDROOM - NIGHT

Vinay enters the bedroom and switches on the light. From the darkness emerges Aliya. She sits in a corner, blindfolded.

VINAY
That's very dramatic.

Vinay sits on the bed.

ALIYA
Have you seen the images?

He takes off his shoes.

VINAY
Yes, they're good.

She leaves her chair and sits beside him.

ALIYA
Good?

VINAY
Yeah.

ALIYA
I think I really like them by now.

VINAY
Hmm.

He gets up and begins undressing.

ALIYA
How did your lecture go?

VINAY
I think I should focus on my book
rather than wasting my time on
lecture tours, you know.

He takes off his pants.

Should we get ready in an hour?

ALIYA
Could you please call them and
cancel?

VINAY
Sure.

ALIYA
What? You didn't even protest.
Have you given up on me or what?

Vinay enters the shower.

VINAY (O.S.)
Of course not, baby! You can take
your time with the blindfold.

She moves from the bed to the open bathroom door. Vinay
continues bathing as she speaks.

ALIYA

I can't just put it on before I
take a shot and then take it off,
right?

VINAY

Yeah.

ALIYA

But, you've seen the
pictures. It works!

(then)

Could you please tell me what you
think?

VINAY

Like what?

ALIYA

That it's a naive and
a stupid fixation.

Vinay grabs a towel and wipes himself down. He walks up to
the door.

VINAY

Yes, its naive, stupid, childish
and absolutely ridiculous.

ALIYA

I think I just want to go
somewhere...

She takes off her blindfold.

...somehwere inspiring.

VINAY

(pointing at the
blindfold)

With that?

ALIYA

No.

SCENE 21

INT. CAR - NIGHT

Vinay drives as Aliya speaks to him.

ALIYA

You know what, I've been doing some
research and I came across amazing
work, that just left me
overwhelmed.

(MORE)

ALIYA (CONT'D)

There are a lot of photographers who stage elaborate scenes, costumes, lights... and I think this just gives them a sense of purpose. Or else you'd just be waiting there to be lucky right? Probably at the right place. I mean, even then, I really wonder what inner skill you need. To have a great moment around you and the clicking of your camera come together.

VINAY

Yeah, but there must be something beyond that as well.

ALIYA

Like beyond taking the picture?

VINAY

Yeah.

SCENE 22

INT. AEROPLANE - DAY

An air hostess demo plays on the seat screen.

VO

(In Hindi)

To fasten your seat belts, bring both the ends together and push them in. Oxygen masks are lying in the unit above your seats...

Aliya is reclined in her seat, gazing out the aeroplane window.

SCENE 22 A

EXT/INT. CAR - NIGHT

Aliya stands by a roadside as traffic passes her by.

POV of her car as it navigates a bumpy dirt road.

SCENE 22 B

INT. CAR - NEXT MORNING

The car drives through a narrow ghat. In the back seat Aliya takes in the fresh surroundings - fir trees dot either side of the road. In the distance emerge snow capped mountains.

SCENE 22 C

EXT. VALLEY - DAY

Aliya cautiously walks down a rocky slope, camera in hand. It leads to a flowing river with snow caked banks.

She stands on the bank, a tiny spectator to nature's perpetual flow. Looking through the camera visor, she is about to click a picture. Instead, she lowers the camera and decides to just observe.

The landscape is truly spectacular. Like an advertisement from a tourism catalogue, photo-shopped to perfection.

Aliya sits down where she stands - a wooden planked bridge over the rushing river. Camera in hand, she frees her neck off the strap. Extracting a lens cap from her pant pocket she covers the lens. On removing her hand, the lens cap comes loose and dives into the rushing water below. She starts, but her reflexes are no match.

She places the camera in her bag, as is. Taking a breath, she composes herself, deciding instead to take advantage of the beauty she is privy to.

A panoramic shot of the frozen landscape. A few mountains in the distance bake gently in the sunlight.

SCENE 23

INT. MONASTERY - EARLY MORNING

It is still dark out as MAITREYA wakes up to the sound of rain and rumbling thunder. He is attired in nothing but a white *dhoti*. There are several other monks around him, fast asleep.

Standing up, he gathers his bed sheet and lightly brushes it off with a soft broom. Maitreya then unfurls the fabric and wraps it around his torso.

He folds his thin mattress and places it aside, before heading out.

SCENE 24

EXT. HIGHWAY - EARLY MORNING

Maitreya walks barefoot, holding an umbrella that barely shields him from the downpour. He also carries his broom over a shoulder and wears rounded Gandhian spectacles.

Short cropped hair and a wisened salt and pepper beard complete the man.

He walks a long way, down different roads, as the day gets progressively brighter. He walks briskly and his energy never seems to ebb.

SCENE 24 A

EXT. MAIN ROAD - DAY

He is now on a main road, walking past pedestrians. It has stopped raining. His umbrella is closed and his garments have lost their earlier dampness.

He enters a gate that has a sign over it: HIGH COURT.

SCENE 25

EXT. COURT - DAY

A centipede crawls determinedly along the floor. Quick feet step back and forth in either direction. Some miss stepping on the insect by the narrowest of margins. A hint of a bare foot as the corner of a stamp paper enters the frame. The centipede callously climbs onto the document.

The affidavit ramps out over a leaf as the centipede perfunctorily steps over the threshold.

YOUNG MAN (O.S.)

Now that you have saved its life,
will you also give it a proper
upbringing and a good education?

Maitreya chuckles and sits down next to the Young Man, who is in lawyer's attire.

What if it was the worm's karma to
just lie there and get crushed?

MAITREYA

Well, is it lying there getting
crushed? So, perhaps, it wasn't.

YOUNG LAWYER

Or worse, the worm was trying to
commit suicide and you've put it in
the pot, and now it has to crawl
it's way back to nirvana.

MAITREYA

(laughs)

Do you believe in our case. I am sorry I didn't get your name...

YOUNG LAWYER

Charvaka.

MAITREYA

Really? Your parents named you that?

CHARVAKA

No. My parents named me Madhava after the great theologian, Madhavacharya.

But I decided to switch sides at the age of fourteen.

Maitreya laughs.

Yeah, I do believe in our case, but I am here, uh, to learn to win an argument from both sides.

A call rings out in the distance.

Ok, we got to go.

Maitreya and Charvaka get up and make their way to the court room.

MAITREYA

We are all blind men trying to perceive the elephant.

CHARVAKA

How are you blind? You're just wearing glasses.

SCENE 25 A

INT. COURT ROOM - MORNING

The court is in session.

LAWYER

(announces)

Serial number 4, writ petition 212 of 2010.

MR. GUPTA

Ladyship, please. I appear on behalf of the petitioner.

OPPOSING LAWYER

Please, my Lord, I appear on behalf of respondent number 1.

JUDGE

Yes, Mr. Gupta, a meat-eating lawyer for an animal rights case?

MR. GUPTA

My client has made me change my ways.

JUDGE

Ok, what is this matter about?

MR. GUPTA

Well, this is about testing of chemicals on animals. Pharmaceuticals companies in India are constantly violating animal rights. Every ethical and scientific research points to this having to stop. I know that may not be possible now, but what we are looking at is the complete elimination of cosmetic and non-essential research.

JUDGE

Ok, ok. That calls for a larger debate. Who's appearing for the board?

LAWYER 3

Your ladyship, we monitor 467 laboratories, overall. And the report submitted by them has been as per the guidelines. It is very difficult for us to monitor on a day-to-day basis for this. These are my humble submissions to this honorable court.

OPPOSING LAWYER

My Lord, if this is the response of the board then what remains in this petition?

Public interest litigation nowadays, has become more like "publicity" interest litigation and this petition should be rejected at this stage.

JUDGE

Ok, ok. We'll hear from you, Mr. Gupta.

LAWYER 3

Very well.

MR. GUPTA

The question is that the animals which are kept in laboratories, they are treated completely ruthlessly. They're to be killed, they are to die, and they are treated as dead. They are kept in cramped spaces, they fight with each other, they hurt each other. They get burnt, they get cut up. They suffer from diarrhea, paralysis. The conditions are despicable!

OPPOSING LAWYER

In fact, my learned friend is not accurately instructed. We've recently installed air-conditioning and ten by ten cages for these animals.

MR. GUPTA

Yes, but then you cram ten animals in those ten by ten cages!

LAWYER 3

Well, that's certainly more luxury than a commuter enjoys on a suburban train in Mumbai!

JUDGE

That was not warranted, Mr. Dastoor!

MR DASTOOR

What I was trying to submit was that there are many more pressing issues which the court should concern themselves with rather than a sentimental petition of this nature.

JUDGE

Okay, we'll hear from Mr. Gupta.

LAWYER 3

My Lord, the point really is that molecules are required to be tested on animals before they are used on human beings.

MR. GUPTA

Well, I don't know about that, because there's severe criticism of that within the scientific community itself. Today, we have stem-cell research, we have computer based research... there are many other options. The point we are dealing with is the conditions in which these animals are kept and how they are treated.

SCENE 26

INT. RESEARCH CENTRE - DAY

A rabbit is taken out of its cage and fixed at its neck to a wooden contraption. As it struggles to escape, a dropper swallows fluid from a beaker marked 'Shampoo'. The dropper floats above the rabbit's eye as its eyelids are held open by an assistant. Its struggle is frenetic, until the liquid splashes in.

Maitreya watches from outside.

Scene 27

INT. MONASTERY - DAY

An OLD MONK is addressing a group of people who are seated on the ground, in hindi.

OLD MONK

(Subtitled; In Hindi)

So I hear your Guruji is in Boston now. He, like our beloved Maitreya, is more an academic, less a monk. The fringe benefits of knowing English.

A YOUNG MONK approaches Maitreya, who is laughing, engaged with a group of children.

YOUNG MONK

The poster for the anti-leather campaign.

MAITREYA

Aah. Nice... just cut down on the sentimentality a bit. We must address people's reason more.

OLD MONK

Have you forgotten your promise?

She smiles an embarrassed smile.

It was your wish to sponsor a
community center for my guru.
Wasn't it?

Still smiling, the woman nods.

All of you are so self absorbed.

Maitreya takes a seat beside the old guru, on a stool that is
lower than his senior's.

OLD MONK (CONT'D)
You have forgotten your duties.
That's why I am reminding you of
your promises of sponsorships and
processions with great pomp.

LADY (O.S.)
(In Hindi; Subtitled)
I will be a committed devotee once
my son gets married.

MAITREYA
(In Hindi, to the old
guru)
Shall we start?

OLD MONK
Yes... yes.
(to the lady)
Even Mr. Mahesh wishes to
contribute.
(to Maitreya)
Feel free to start!

Maitreya clears his throat. A percussive clang rings out.

MAITREYA
(chanting in Prakrit;
Subtitled)
There are no celestial beings I
know of.

There is neither deity, nor god.

Neither heaven, nor hell.

Neither a preserver, nor an owner
of this universe.

The chant now swells with the voices of the other monks.

SCENE 27 A

INT. APARTMENT - DAY - CONTINUOUS

Maitreya and the young monk, JAGANNATH, visit a home. Inside, a woman and her daughter take their blessing and offer them food. The chant continues in the background.

Neither a creator nor a destroyer.

No eternal judge.

There is only the law of causality.

I am responsible for my actions
and their consequences.

The smallest of creatures have
a life-force just like mine.

May I always have such compassion.
May I not cause any harm to
anybody.

The truth is multi-faceted, and
There are many ways to reach it.

May I find balance in this duality.

SCENE 27 B

EXT. LAKE - DAY - CONTINUOUS

Maitreya and Jagganath walk on a road subtended by gigantic pipes. Beyond the pipes, on either side, stretches a polluted lake. There are people bathing on the banks. The chant continues:

I pray, may my karma of ignorance
be shed.

May my true self be liberated from
the cycle of life and death.

And attain moksha.

SCENE 27 C

INT. MONASTERY - DAY

The Old Monk addresses the seated disciples, but his speech is muted. Maitreya shifts in his seat and abruptly leaves the gathering. He appears to be in some sort of discomfort.

SCENE 28

EXT. ROAD - DAY

Maitreya and Charvaka walk briskly.

MAITREYA

So, I hear you are
a writer of jokes...

CHARVAKA

No, as in, I have this stand-up act
which I write myself.

MAITREYA

Say something funny!

CHARVAKA

That's like me saying, say
something deep.

MAITREYA

I can be deep. See, once a monk
went to a sandwich seller and asked
him, make me one with "all"!

CHARVAKA

Huh! I have one which is equally
terrible. Which e-mail can attain
cyber enlightenment?

MAITREYA

What does that mean?

CHARVAKA

Which e-mail can attain cyber
enlightenment?

MAITREYA

Which?

CHARVAKA

One that has no attachments!

Maitreya laughs out loud.

I am sorry, I am just in this phase
of life where I find everything
that comes with everything that
comes with no attachments rather
fascinating.

A beat

I read your book, by the way.
It was engaging.

MAITREYA

Oh! Thank you for reading it.

CHARVAKA

I didn't buy it of course.
One of my friends lent it to me.
But I have a few apprehensions.

MAITREYA

That's a good thing. Tell me.

CHARVAKA

Like I haven't read the entire thing, but the hundred or hundred and fifty pages that I have read, I think about hundred and thirty, you say you're an atheist and at the same time you believe in the concept of soul, which I think is rather convenient.

Maitreya tries to defend himself but his reply is drowned out as Charvaka continues:

I don't think karmic causality is a reason enough for anybody to behave ethically. You know, that there is retribution of any kind in this life or any other.

A beat.

Its like a weak man's hope for some kind of cosmic revenge.

MAITREYA

I agree with you. It's very easy to believe in something out of fear and guilt.

CHARVAKA

Correct!

MAITREYA

All ethics must be arrived at in isolation of religious beliefs.

CHARVAKA

But are you able to practise that?

MAITREYA

I hope I am.

CHARVAKA

(In Hindi; Subtitled)
Why do monks beg?

MAITREYA

(In Hindi; Subtitled)
Because hunger drives the world.
(in English)
(MORE)

MAITREYA (CONT'D)

And once that's out of the way
there are more important things we
can focus on. And also, it makes me
more patient and humble.

CHARVAKA

(snickers)

Humble?

MAITREYA

Yes! Why?

CHARVAKA

So will you be begging my boss for
food?

MAITREYA

No... but why did you snigger at
"humble"?

CHARVAKA

I remembered something.

MAITREYA

No, rituals are symbolic theater.
Once you have accepted the symbol,
or the truth behind the symbol,
there is no need to stress on it
all the time.

CHARVAKA

And you're expecting more people to
follow your religion?

MAITREYA

No, I am on no such mission.

CHARVAKA

Ok, your ideas.

MAITREYA

Yes, I like to share them, and see
what comes out of it, but not in
religious discourses and
conferences. I'd like to share them
with the political and scientific
mainstream.

CHARVAKA

Something like the Copenhagen
Climate Change Summit?

MAITREYA

Yes, why not? For sure.

CHARVAKA

And will you walk to Copenhagen?

MAITREYA

Of course!

CHARVAKA

Or you could keep walking inside
the plane, that way you'll reach...

They reach a door, opened by Mr Gupta, the lawyer.

SCENE 29

INT. MR. GUPTA'S HOUSE - DAY

They enter Mr. Gupta's. Accompanying them are a DOCTOR and Jagannath.

MR. GUPTA

Ah, so you've found yourself
a new protege?

MAITREYA

(In Hindi; Subtitled)
Ah, he's the master.

MR. GUPTA

(In Hindi; Subtitled)
So, how did the interview go?

CHARVAKA

Interview?

MR. GUPTA

He was on a talk show yesterday.

CHARVAKA

Live? Did I miss something?

MR. GUPTA

No, not really. It's going to be
broadcast in a month or so, isn't
it?

MAITREYA

Yes, it all started with the same
assumption of me being a naive
romantic who is trying to imagine
that the world will turn vegan
overnight.

LADY

Well, don't you?

MAITREYA

Come on, who has these delusions?
All that we have demanded is a
practical, reasonable, scientific
change in the system so that we can
lessen suffering.

CHARVAKA

You know, I secretly share
a part of their cynicism.
I mean, does our case really hold?
We're asking them to make the cages
bigger, to better the hygiene, to
stop the force feeding, the
torture. But how does it make
sense? Because they are all going
to be butchered in the end.

MAITREYA

Look, if you-

MR. GUPTA

But let their lives be better than
their death.

MAITREYA

Yes. And just because they are
marked for slaughter, doesn't mean
you abuse and torture them. What
kind of logic is that?

CHARVAKA

(subdued)

True.

MAITREYA

(changing the topic)

Tenzing Rinpoche was there
yesterday.

LADY

Really?

MAITREYA

Yes. And I am joining him for the
Peace March next month.

JAGANNATH

(In Hindi; Subtitled)

Oh yes, I heard they are protesting
against the visit of a Chinese
ambassador.

MAITREYA

Yes, they are trying to this time-

The Doctor goes up to Maitreya and places a hand on his
abdomen.

(to the doctor)
What are you trying to do?

DOCTOR
Jagannath told me you had a severe
pain in the abdomen yesterday.

Maitreya looks at Jagannath, who looks down, embarrassed.

DOCTOR (CONT'D)
(to Maitreya) (In Hindi;
Subtitled)
Why are you looking at him? You
have loose motions as well?

MAITREYA
No, no, no. Nothing! And don't fool
me into shelling out money now.

DOCTOR
You don't have any. Just lie down.
Let me examine you.

An OLD MAN appears at Mr. Gupta's door.

OLD MAN
(cheerily) (In Hindi;
Subtitled)
Mr. Gupta! How are you?

Mr Gupta meets him at the door and collects a book. They
speak in Hindi.

OLD MAN (CONT'D)
I've got your book. The one you had
ordered.

DOCTOR
(to Maitreya)
Your liver is slightly enlarged.

MR. GUPTA
(to Mr. Mehta)
What is this discount for?

MR. MEHTA
It's for all my customers.

DOCTOR
(to Maitreya)
Will you take medicines?

MAITREYA
No.
A beat
Ok, only if it will be necessary.

DOCTOR
Yes, it will be necessary.

The old man reverentially bows and greets Maitreya with a namaste, with his palms joined. The monk reciprocates the gesture.

MR. GUPTA
Thank you, Mr.Mehta.

MR. MEHTA
Thank you very much.

Mr. Mehta collects his payment and leaves.

SCENE 30

INT. MONASTERY - DAY

Maitreya is nodding off to sleep. His head sinks gradually, but he wakes up with a start. He notices someone in front of him and addresses them with a smile. From his voice we recognise the Doctor from Mr Gupta's house. They speak in Hindi.

MAITREYA
Who invited you here today?

DOCTOR (O.S.)
I'm not here to see you. I have other friends as well.

Maitreya laughs.

The Doctor uses a stethoscope on an OTHER MONK. Maitreya is indistinctly visible in the foreground.

DOCTOR (CONT'D)
(to the other monk)(In Hindi; Subtitled)
Bend a little forward please.
Take a deep breath.

He takes off the stethoscope.

Good. It's very good.

OTHER MONK
(In Hindi; Subtitled)
Can I stop taking medicines now?

DOCTOR
(In Hindi; Subtitled)
No, let the course complete.

The doctor gets up and approaches Maitreya. He takes something out of his bag.

DOCTOR (CONT'D)
(to Maitreya)
I have got a magazine for you.

MAITREYA
Oh, wow. Thank you!

DOCTOR
How are you feeling?

MAITREYA
I'm feeling better after taking the decoction.

DOCTOR
Decoction instead of the medicines?

MAITREYA
There was no need for medicines.

DOCTOR
I'll have to shut shop this way.
See you later.

MAITREYA
Sit for a bit.

DOCTOR
Can't. Too much work.

The Doctor is with Jagganath at the Monastery entrance.

DOCTOR (CONT'D)
He claims to be better after taking decoction. What now?

JAGANNATH
He says, we listen!

Maitreya watches the other monk take his medication.

SCENE 31

INT. COURT CORRIDOR - DAY

An elderly man approaches Maitreya.

MAN
(In Hindi; Subtitled)
Sir, this case will take forever.
(MORE)

MAN (CONT'D)

We are capable of many things, but
I want to avoid unpleasant
situations. We'd be happy to make a
donation to a charity on your
behalf.

MAITREYA

(smiles)

(In Hindi; Subtitled)

You know what you need to do.

Maitreya walks away.

SCENE 32

EXT. PROMENADE - DAY

Maitreya walks with his umbrella out. The sky is dense with
clouds and beyond the promenade is an expanse of sea.

He maintains the same brisk pace as earlier. Several paces
in, he slows to a halt and looks about uncomfortably.

SCENE 33

INT. MONASTERY - DAY - CONTINUOUS

Maitreya loosens his top and grabs onto the doorpost for
support. He stumbles to a nearby sink and retches. Jagganath
comes to his aid, massaging his back as he vomits.

SCENE 34

INT. HOSPITAL - DAY

A syringe pulls in an inch of blood from Maitreya's arm.

Lying down, he slides into a full body scanner.

SCENE 36

INT. SCHOOL LAB - DAY

Maitreya closely observes a foetal specimen jar. The doctor
comes in.

DOCTOR

It's what I was afraid of.
Liver cirrhosis.

MAITREYA

What's that? Cancer?

DOCTOR

No, it's not cancer.
Cancer can be one of the
complications of cirrhosis.
But we won't worry about that at
this stage.

MAITREYA

(In Hindi; Subtitled)

How much of the truth will you tell
me?

DOCTOR

(In Hindi; Subtitled)

The whole truth.

MAITREYA

(gesturing to the
specimen)

(In Hindi; Subtitled)

So, should I prepare to end up here
soon?

DOCTOR

(laughs)

No, nothing like that.

(in English)

See, cirrhosis has reached an
advanced stage. We'll be focusing
on preventing complications and
getting a transplant.

MAITREYA

Transplant?

DOCTOR

Yes. It's imperative.

A beat.

MAITREYA

(In Hindi; Subtitled)

That means lots of medication?

DOCTOR

(In Hindi; Subtitled)

Yes.

MAITREYA

(In Hindi; Subtitled)

Of what kind?

SCENE 37

EXT. PATH - DAY

Maitreya walks along the large-pipe-road.

INT. MONASTERY - EARLY MORNING

Maitreya and a few other monks get ready and leave.

SCENE 38

EXT. VARIOUS - DAY

MONTAGE

The little group walks on a busy road, overshadowed by a fly-over.

They walk along an abandoned railway track, overrun by grass.

They walk past a large dilapidated shed.

Off a highway, with a towering hill in the distance, the evening sun shines like a distant explosion. Traffic passes by.

SCENE 37

EXT. SEA FACE - EVENING

The monks rest by the sea after their long walk. The Bandra - Worli Sea Link is visible in the distance. Maitreya studies the details on the back of a few medicine foils. The entire scene plays out in Hindi.

MAITREYA

Jagannath, bring me the list please.

JAGANNATH

You can have them. Dr. Bhargava has prescribed these.

MAITREYA

Just bring me the list.

Jagannath goes to retrieve the list. He returns momentarily and hands Maitreya the list. After studying the list:

MAITREYA (CONT'D)

It has three equivalents here. It's a very old list.

A beat

We'll deal with it tomorrow.

Jagganath collects the medication and papers. Maitreya calmly regards the waves as they splash about.

SCENE 38

EXT. ALLEY - DAY

Maitreya and Jagganath pass by a street play performance. The collective group sings an ominous song timed to a frugal drum beat.

GROUP

All the jungles have disappeared,
And we are trapped in cages...

SCENE 38 A

INT. CORRIDOR - CONTINUOUS

The chant is still audible. A young woman greets Maitreya with a *namaste*.

MAITREYA

(to the woman)

It's going well.

WOMAN

Thank you. They are travelling
around with it.

He follows the woman and greets another young lady as he passes her by.

MAITREYA

Ah ok!

I just wanted a fresh list of all
the companies that have not yet
signed on the Illegal Treatments
Act.

They enter an office.

SCENE 38 B

INT. OFFICE - DAY

WOMAN

There isn't a single pharmaceutical
company, that doesn't violate
animal testing guidelines in one
way or another.

She collects a print out.

WOMAN (CONT'D)

This one's pretty exhaustive. It's arranged according to the brand names and formula patent.

She staples a bunch of pages together.

WOMAN (CONT'D)

And here's the latest documentation. You can take that as well.

She hands Maitreya all of the documents.

MAITREYA

Thank you.

WOMAN

How is your case progressing?

MAITREYA

Oh it'll change a lot of things now. Thank you so much.

SCENE 39

INT. SCHOOL LAB - DAY

Charvaka is almost nose-to-jar with a collection of specimen.

CHARVAKA

So, this is where you carry out your Experiments with Truth?

Maitreya laughs.

You know, this place reeks of a violent past.

MAITREYA

Just convenient for the community. It was the only place we found on our way. This is the second time we are in a biology lab this week.

CHARVAKA

How are you keeping?

MAITREYA

I'm alright.
(reads)
Pastafarian!
Is that a new joke?

The word is revealed on Charvaka's T-shirt. The illustration shows a mass of green pasta with two meat balls bulging out. Two lines of pasta emerge from the top of the congealed mass and end in eye balls.

CHARVAKA

Not mine, and its not a joke.
It's a very serious religion
I follow!

Maitreya laughs as Charvaka takes a seat.

CHARVAKA (CONT'D)

You know, I always knew monks are
closet drinkers but unfortunately
liver cirrhosis is going to give
you away.

MAITREYA

You know it should have more to do
with intoxication than with
drinking.

Charvaka laughs. They switch to speaking in Hindi.

We leave tomorrow-

CHARVAKA

Why are you not taking medicines?

MAITREYA

Because there are no alternatives.
Every medicine has animal violence
behind it.

CHARVAKA

But how does your boycotting them
make a difference?

MAITREYA

That way nothing makes a
difference.

CHARVAKA

(In English)

Exactly! See, it's pretty clear how
inconsequential our actions are in
the larger scheme of things.

MAITREYA

I am not convinced. Every molecule
in the universe is affected by our
actions. That is the truth or else
everything is meaningless.

(In English)

What is the sense of existence
then? The hedonism and nihilism of
your namesake, Charvaka?

Charvaka smiles like a man who has just been hit with a small punch. He recovers. They continue, in English.

CHARVAKA

So, your world view provides you with meaning... purpose?

MAITREYA

See, we are dualists.

CHARVAKA

If you were to ask me if life is perpetual or temporary,

MAITREYA

I would say, it's both.
Temporary for the body and infinite for the soul. The soul is formless, shapeless, immaterial. And it connects to the world through the body and every, every minute action that you take, even inaction, leaves behind a karmic record on the soul.

Charvaka makes to speak.

And the purpose of our existence is enlightenment and eventual liberation from the perpetual suffering of life and death.

CHARVAKA

Ok, so then why is there so much importance to not kill? I mean, if you kill an animal, its probably going to come back, perhaps happier.

MAITREYA

Freedom of choice and right of consent is the core of our world view.

CHARVAKA

What about killing by consent?

MAITREYA

How do you judge the validity of consent?

Charvaka is losing patience. He takes a second to mull it over.

CHARVAKA

What about the violence you are committing on yourself by not taking medication?

(MORE)

CHARVAKA (CONT'D)

How is your choice a choice of sanity? And how is your choice not different from a suicide bomber who is so convinced about the fundamentalism of his political and religious thoughts?

MAITREYA

Are you really making that analogy?

A frustrated Charvaka stands up.

What happened?

CHARVAKA

See, I am not good at this but I am going to try. There are a lot of people who love you, respect you and need you including myself. I know you're a rational, open minded person so I can only suggest - please take care of yourself.

MAITREYA

(matter of fact)

I will.

CHARVAKA

I'll see you later then.

MAITREYA

Stay for a while.

CHARVAKA

(sharply)

No.

One of the younger Monks, a child, looks through a microscope. His POV reveals a few light orange microorganisms.

SCENE 40

EXT. FIELD - AFTERNOON

Maitreya and a group of Monks are walking through a field that is smattered with windmills. Long, looming shadows cut through the land. Maitreya pants harder with every step but charges on ahead.

Two monks, one of them a young boy, bid goodbye to the group and continue on a separate path. Maitreya is way ahead at this point.

SCENE 41

EXT. MONASTERY - DAY

The monks walk up a pink stairwell. The buildings around them are a faded pink as well. Last in line is Maitreya. He is sunburnt and visibly exhausted by the journey.

SCENE 41 A

INT. MONASTERY

While the other monks find their space in the room, Maitreya gently collapses onto a thin mattress. Jagganath approaches him but gets waved away. The other monks continue setting things up.

SCENE 42

EXT. ORCHARD - DAY

Maitreya picks fallen fruit and places it in his cloth. A young caretaker offers to pluck some for him but Maitreya refutes the offer. As the young boy looks on, Maitreya continues to pick up fruit.

He finds more on the banks of a placid lake.

SCENE 43

INT. MONASTERY - EARLY MORNING

Maitreya peels and consumes an orange.

A barely awake Jagannath observes him. Maitreya ties together a bundle and offers a silent prayer. Jagannath is completely awake now, albeit still lying down and silently observing.

SCENE 44

INT. MONASTERY - DAY

The monks are eating. One signals to the other. The latter goes up to Maitreya, who is writing, and offers him a bowl of food. Maitreya simply joins his hands together in a namaste. The monk doesn't move. Maitreya looks in the bowl for a few seconds but brings his hands together again. The monk gives up. Maitreya goes back to writing.

SCENE 45

INT. TRAIN - DAY

Charvaka, Mr. Gupta and the Doctor are seated in a compartment.

CHARVAKA

You know, one of my friends interns at Munshi and Lal.

MR. GUPTA

I think you've mentioned him before. Is he good?

CHARVAKA

No. But this comes from him. Apparently, they used some local muscle to threaten Maitreya.

MR. GUPTA

What? When?

CHARVAKA

A little while ago. It was a soft call. They studied his routine for a couple of days. And then they tried to corner him on one of the rainy nights. When he was just beginning his walk to the court. The partners of the firm were very angry with the client for doing this. Now what I'm surprised about is that Maitreya hasn't mentioned any of this to any of us.

MR. GUPTA

He's not going to mention it. For all you know, he won't even remember.

DOCTOR

What exactly did Jagannath say?

MR. GUPTA

Just what I told you over the phone. That he has stopped eating and he rarely speaks. Jagannath believes that Maitreya has taken the Sansar Bhava Bhagga vow.

CHARVAKA

What is that?

MR. GUPTA

It's an ancient custom in his religion.

(MORE)

MR. GUPTA (CONT'D)

A monk ailing from an untreatable disease can make peace with himself and choose to withdraw from life.

CHARVAKA

How do you withdraw from life?

MR. GUPTA

It's one way of saying fast unto death.

CHARVAKA

Fast unto death? That's extreme! But his liver cirrhosis is treatable right?

DOCTOR

Not the way he prefers it.

CHARVAKA

I don't get this idea of karma. Does the intention not matter at all? The experiments are not being conducted with the intention of inflicting pain but the intention of relieving pain.

MR. GUPTA

You see, in his world, it's not all humanity that's equal, it's all existence that's equal. But anyway keep working on it. We'll need ideas like these before we can make him budge.

Charvaka looks distraught.

SCENE 46

EXT. MONASTERY - DAY

Maitreya is looking out from a balcony.

MAITREYA (V.O.)

There was an island.
And you were to be reborn
as a tormentor or a slave.

Maitreya is addressing Charvaka, Mr Gupta, the Doctor and his fellow monks.

The tormentor would make life hell for you. He will give infinite pain to you and your kin, just for his pleasure. And... he had no remorse over his actions to crush his victim. Add to that there was no
(MORE)

MAITREYA (V.O.) (CONT'D)
 karma, no soul, no retribution...
 no being responsible for your
 actions. And you had to choose any
 one of them. Who would you be?

SCENE 47

EXT. MONASTERY BALCONY - EVENING

CHARVAKA
 You do realise that you're going to
 give up your life, for something
 that is nothing more than a thought
 experiment?

Maitreya looks into the distance and doesn't respond.

And... monks are supposed to be
 celibate, right? So, I don't
 understand why is there so much
 intellectual masturbation in the
 first place?

Maitreya lets out a mild laugh.

SCENE 48

EXT. MONASTERY BALCONY - LATE EVENING

Maitreya is standing with Mr. Gupta and Charvaka.

MR. GUPTA
 Look into your own religion.
 There's constant reference to
 relativity. Your ancients, they
 were masters of understanding that
 there is no one ultimate rule book
 for all situations. The woman
 churning curd into butter, she has
 to pull one end of the rope, and
 let the other end go otherwise the
 rope will break. Contradictions and
 polarities are two ends of the same
 rope. You can pull one end and let
 the other end go.

MAITREYA
 Yes, it's very convenient to hold
 on to one rope and let the other
 one lose as and when you feel like.

Maitreya is watching the setting sun from a window.

MAITREYA (V.O.) (CONT'D)
I guess we all agree with reason
and now it's only a matter of
disposition.

A thicket of trees. The leaves sway in time with a gentle breeze. There is a light drizzle of rain.

SCENE 49

INT. MONASTERY - EVENING

Maitreya is asleep. Jagannath slowly peels the sheet off his back to reveal a large bed sore and a figure that has shrunk to a fraction of it's earlier size.

SCENE 50

EXT. MONASTERY - DAY

Jagannath carries a *charpai* (rope bed) up the stairwell. In his wake is a monk carrying a mattress.

SCENE 51

INT. MONASTERY - DAY

Maitreya is asleep. The two monks set up the *charpai* with the new mattress. They add a plastic sheet and layer of cotton. Maitreya wakes up and watches them work, absentmindedly. He looks gaunt and frail.

Lying on his back, asleep, the full extent of his weight loss is obvious - his stomach is completely sucked in and his ribs jut out prominently.

SCENE 52

INT. MONASTERY. NIGHT

Maitreya turns in his sleep and has to peel the sheet off his sores.

He wakes up. Sitting up, it is visible that his sores have multiplied. He stands up and touches the back of his dhoti only to realise that he has soiled himself. He gathers the messy sheets. A couple of monks try to help him clean up but he waves them off.

He gathers the cotton layers and wipes the plastic sheet.

SCENE 53

INT. MONASTERY - DAY

Maitreya is asleep on his bed. He struggles to get up as Charvaka enters.

CHARVAKA
No no don't get up!

Maitreya groans as he still tries to get up.

No, no, no! Keep sleeping.
How are you feeling?

Charvaka takes a seat by the bed.

MAITREYA
(weakly)
Fantastic!

CHARVAKA
Are you up for some banter?

MAITREYA
Always.

CHARVAKA
I got you a gift. Alphabets.

Charvaka flips through a book, so the pages face Maitreya.

It's amazing how we imagine that these few alphabets will someday arrange themselves in a way that everything will suddenly make perfect sense. A permutation of known words suddenly bringing forward a previously unknown meaning. It's so oppressive, this obsession with final answers.

We create God, soul, heaven, afterlife, even life-imitating technology, all sorts of transcendence to cope with the idea of an absolute end.

And then, we die for an idea which promises some sort of immortality.

Charvaka pauses. Maitreya doesn't react.

It gives me some kicks though, to know that, a part of me was a part of an animal once, a flame, a star.
(MORE)

CHARVAKA (CONT'D)

A part will become mineral, flow in a plant, sprout in a fruit, get pecked by a bird. Every atom of my body recycled by the universe. You think you are a person but you are a colony. A microcosm which has ten times more bacteria in its body than it has human cells.

Maitreya tries to speak but only succeeds in grunting.

Wait, check this out.

Charvaka flips through the alphabet book and stops at a page.

U for Unilateralis Cordyceps,
The fungus enters an ant's body through its respiration. It invades it's brain and changes how it perceives smell, because ants do everything they do from their smell of pheromones, right? So this microscopic little fungal spore then makes the ant climb up the stem of a plant and bite hard on a leaf, with an abnormal force. The fungus then kills the ant, and continues to grow, leaving the ant's exoskeleton intact. So, a small fungus drives an ant around as a vehicle, uses it as food and shelter and then as the ultimate monument to itself. And when the fungus is ready to reproduce, its fruiting bodies grow from the ant's head and rupture, releasing the spores, letting the wind carry them to more unsuspecting food.

There. Our entire idea of free will down the bin. One single small fungus spore does that to an ant. You have trillions of bacteria in your body. How do you know where you end, and where your environment begins.

Maitreya turns his head away and says nothing.

SCENE 54

EXT. MONASTERY - DAY

The monks perform chores - one sweeps a stairwell while another hangs out the wash.

SCENE 55

INT. MONASTERY - DAY

Maitreya is lying in bed. He is surrounded by devotees. Two young boys have their palms joined as they stand before him. One of them says a prayer.

People approach him one at a time to take his blessings. Mr Mehta, the book-seller comes up to him. His voice sounds muffled. Like it has travelled the length of a pipe, it is shallow and distant:

MR. MEHTA
(In Hindi; Subtitled)
Sir, please tell me...
Do we really have souls?

Maitreya's eyes appear to roll back. His lips are chapped. Physically, he has completely deteriorated.

MR. MEHTA (CONT'D)
Sir, please tell me...

MAITREYA
(In Hindi; Subtitled)
I don't know.

SCENE 56

INT. MONASTERY - NIGHT

Maitreya cannot sleep. He twists and turns in bed. His breathing is erratic. The sores on his back stand out like scaled down craters.

He shifts onto his side, crushing himself into a foetal position.

On his back, he breathes heavily, his stomach collapsing in staccato waves. A monk appears at his side, his voice a muffled and distant echo.

Maitreya's face contorts with pain and his mouth balloons out as he almost retches. A moment of relief before his eyes shoot open. He appears disoriented and speaks nonsensically.

MAITREYA
(In Hindi; Subtitled)
Why am I tied?

Jagannath rubs his shoulder gently.

Why am I tied?

JAGANNATH
(muffled)
Do you need something?

MAITREYA
(In Hindi; Subtitled)
Call my mother.

JAGANNATH
(muffled)
What?

MAITREYA
Please try to understand.

Maitreya suddenly notices Jagannath.

MAITREYA (CONT'D)
Is that you, Jagannath?

JAGANNATH
Yes, Gurudev?

MAITREYA
Are you ok?

JAGANNATH
Yes. How are you feeling?

MAITREYA
Are you mocking me?

JAGANNATH
(shaking his head)
What are you saying?

MAITREYA
How much time do we have?

JAGANNATH
For what?

Maitreya ignores him and stares into space. His eyes gradually droop. Jagannath speaks but his voice is distant and unclear.

SCENE 57

EXT. GRASS - DAY

A strong breeze blows over a field of grass. It sways, making patterns of varying greenery as it twists into different directions. The blades hiss menacingly as the breezes ruffles through.

SCENE 58

INT. MONASTERY - DAY

Close on Maitreya's eye as it opens with hungover reluctance.

Maitreya calls on Jagannath who is asleep with his head on the bedside.

MAITREYA
Jagannath...

Jagannath wakes up.

JAGANNATH
(In Hindi; Subtitled)
Yes sir?

A long beat. Maitreya speaks with his eyes closed.

MAITREYA
(In Hindi; Subtitled)
Call doctor Bhargava.

Jagannath places a reassuring hand on Maitreya's arm.

JAGANNATH
(In Hindi; Subtitled)
Ok...

MAITREYA
(In Hindi; Subtitled)
Tell him I agree.

I am not ready to go yet.

Jagannath nods. He looks a little unsure but leaves. Maitreya still has eyes closed.

Two monks sit on either side of Maitreya's cot. A few other monks scurry about in haste.

Jagannath returns with a cloth stretcher and lays it out on the floor. With the help of the other monks, he hoists Maitreya, with the mattress, off the *charpai* and onto the stretcher. Using the stretcher, they heave him out.

SCENE 59

INT. HOSPITAL - DAY

NAVIN is sitting at a desktop computer in a hospital ward. He is in a green gown and matching green nurse mask. He cranes his neck to grip a cellphone between his head and left shoulder. He speaks in Hindi.

NAVIN
(on the phone)
The price is still low. What was at
1200, is now 300.

Another cellphone rings.

Yes, one second, one second.

Navin picks it up and holds the first phone away.

Yes, sir! One second.

He grips this second phone using his right shoulder and punches a few commands into the computer. MANNU enters the ward. He too speaks Hindi.

MANNU
Brother, brother!

Navin gestures to him to wait.

NAVIN
(on the phone)
It's a debit of
Rs. 3,50,000.

Mannu takes a seat on the bed. He is wearing a green nurse mask as well with a plain polo neck T - shirt and trousers. He is a heavy set man of casual disposition. He grabs a remote and flips through TV channels.

It is the same visual over and over again, of an elderly man riding a cycle through a lake.

NAVIN (O.S.)
Yes.

Sir, can I collect the cheque
tomorrow?... You won't get these
prices in the market...
Okay, I'll wait for your call.
(to Mannu)
Did you ask when can we leave?

MANNU
Today.

NAVIN
Of course. Ask today!

MANNU
I mean we can leave today.

NAVIN
Who told you?

MANNU
The nurse.

NAVIN
Who told her?

NAVIN (CONT'D)
How would I know?

MANNU
She said your reports are alright,
your creatinine levels seem normal.
Get the discharge papers and leave.

NAVIN
Can I take these off now ?

Navin points to the I.V. (Intra Venous) lines streaming out
his hand and into an I.V. bag hooked onto a pole.

MANNU
Maybe.

NAVIN
Trust you to never get proper
answers. You never do things
properly.

Navin joins Mannu and takes the remote.

What are you watching?

MANNU
It's the same channel all through.

NAVIN
(using the remote)
Idiot! Only 1, 2, 3 and 84 are the
same channels. Here! What else did
the nurse say?

MANNU
(coily)
Rest is private.

NAVIN
Oi! Private chat! You bitch...

Navin playfully wrestles with Mannu.

DOCTOR (O.S.)

Navin!

What are you guys up to?

Abruptly, they pull apart from each other.

NAVIN

Nothing, sir!

The doctor enters. He too wears a green mask and has on a pair of spectacles. He has a full head of grey hair and addresses Navin in Hindi.

DOCTOR

How are you feeling today?

NAVIN

Perfectly fine, Sir. May I leave today?

DOCTOR

Sit, sit, let me check first!
Show me your feet.

Navin sits at the edge of the bed. The Doctor presses the bottom of his right leg.

NAVIN

(re: IV lines)

Can I take this off?

DOCTOR

Sure. Nurse, please help him.
Else he'll take it home!

A nurse helps remove the bandage from his hand and places a cotton swab over the wound. Mannu busies himself with packing Navin's clothes.

NAVIN

Sir, come home sometime.

DOCTOR

Mm hmm.

NAVIN

Come home, sometime!

DOCTOR

I've been to your place plenty of times.

NAVIN

Not since I moved to Mumbai.

Navin draws a plastic curtain that shields him from the Doctor. He changes out of his gown and into a new set of clothes while he speaks with the doctor.

DOCTOR
It's been a while, yes... How is
your grandmother?

NAVIN
She's great, sir.

DOCTOR
Thanks to her, that you've
recovered.

Mannu is done backing and zips up the bag.

NAVIN
Yes.

DOCTOR
What do you call her?

NAVIN
Ajji!

DOCTOR
Aaji?

NAVIN
Ajji.

DOCTOR
Even we say 'Aaji' in Marathi?

NAVIN
In Rajasthan we say 'Baasah' but I
call her Ajji.

DOCTOR
You speak Kannada?

Navin draws the curtain. He's changed into a shirt and
trouser.

NAVIN
Not really. Mom used it only when
she was angry.

DOCTOR
So you've learnt the curses!

NAVIN
(chuckles)
Just the curses.

DOCTOR
Your grandmother speaks so many
languages... even Spanish.

NAVIN
But she doesn't speak Marwari!

Mannu carries the CPU and monitor out.

Navin comes out of his room. He walks up to a sweeper busy mopping the corridor and gives him some money.

Navin walks out of the hospital with his bag slung over one shoulder. He is on the phone and gets into a car that is driven by Mannu. They drive away.

SCENE 60

INT. HOUSE - LIVING ROOM - DAY

Sitting on a low sofa, Navin dabbles with a harmonium. He clearly has no idea how to play the instrument. Ajji enters. She speaks in Hindi.

AJJI (O.S.)
When Mannu got the discharge papers
done I called some friends over.

Navin puts the harmonium aside.

AJJI (CONT'D)
I thought we'd throw a party for
you.

NAVIN
Yes, Ajji.

She takes a seat opposite him.

AJJI
Why don't you call some of your
friends?

NAVIN
I don't have any friends here in
Mumbai.

AJJI
Ok... Mukhtiyar Ali is in the city.
I have invited him too. Do you like
his music?

Navin gives her a blank look.

AJJI (CONT'D)
Even he is from Rajasthan. I am
sure you must have heard his music.

NAVIN
No... never got a chance.

A cook comes in with a spoon of gravy. Ajji dips a finger in and has a taste.

NAVIN (CONT'D)
(to the cook)
How are you Raju?

RAJU (O.S.)
I'm good... And you, brother?

NAVIN
Great!

AJJI
(to the cook)
I will join you in a moment.

The cook leaves. Ajji resumes her conversation with Navin.

AJJI (CONT'D)
I had invited Dr. Kerkar as well
but he is tied up with work. Did
you get along with him?

NAVIN
Yes! He speaks highly of you.

Ajji stands up to leave. Navin follows her.

AJJI
He used to write revolutionary
songs!

NAVIN
Dr. Kerkar?

AJJI
(laughs)
Yes!

NAVIN
Just like your friend who had come
to see me at the hospital?

AJJI
Yes.

Ajji turns around.

AJJI (CONT'D)
Did you read her book?

NAVIN
No... didn't get the time.

AJJI
(irritated)
When she gave you the book, she
asked if you would read it. Then
why did you say you would?

NAVIN
How can I say no when she's
offering me her book?

AJJI
She'll be here in the evening. Tell
her the truth if she asks.

NAVIN
Ok.

AJJI
Don't make alibis like not having
had the time. Ok?

She leaves. Navin returns to his seat.

A Young Woman enters. She is on the phone.

YOUNG WOMAN (O.S.)
The address is right here... It's
on the poster. It's not .net, it's
.edu. E - D - U. Yeah... I'm sorry.
You got it right?

Navin watches her.

YOUNG WOMAN (CONT'D)
Ok. Bye!

She hangs up and turns to Navin. Though she speaks in
English, he replies in Hindi.

YOUNG WOMAN (CONT'D)
Hey! How are you?

NAVIN
(In Hindi; Subtitled)
I'm good. How are you?

YOUNG WOMAN
I'm good. How are you feeling now?

Navin gets off the sofa and walks up to her.

NAVIN
I'm perfectly fine now. What are
you up to these days?

YOUNG WOMAN
A lot of things have been
happening.
(MORE)

YOUNG WOMAN (CONT'D)
An activist has been imprisoned in
Chattisgarh for baseless charges...

The sound of vessels crashing is heard off screen.

COOK (O.S.)
Navin sir!

Navin and the young woman run out.

SCENE 61

INT. HOSPITAL - DAY

Mannu walks through the corridor with Navin's CPU and monitor.

He enters the ward. In the corner a man sings while playing a harmonium.

Ajji is in bed wearing a green gown, with a serene smile on her face.

Mannu stands awkwardly holding the computer. Navin gestures with a slight nod and Mannu places the computer aside.

Navin's phone begins to ring and he leaves the ward. The young woman from Ajji's house and a few older women are also present. Ajji looks irritated at Navin's sudden exit. The performance continues.

When Navin returns she isn't any happier but slowly loses herself to the music. The serene smile returns and settles her features.

Navin gestures to Mannu to join him. He whispers in Mannu's ear. Mannu leaves the ward but signals for Navin to meet him outside. Navin leaves.

MANNU
Sexaria wants to meet us.

NAVIN
(smiles)
It's Sekseria, not 'Sexaria'! Are those Yamamoto guys coming along?

MANNU
No, but he says he'll give us the cheque today.

The performance ends and the spectators clap.

MANNU (CONT'D)
Where do we meet?
Your office has been hijacked.

Navin looks inside the ward as Ajji banters with her friends.
He goes back in.

MAN (O.S.)
(to Navin; In English)
So, who did you vote for?

LADY
(In English)
You don't have to answer that
question! How can you ask?!

NAVIN
(sheepishly; In Hindi)
I didn't vote.

AJJI
(In Hindi; Subtitled)
My dear grandson is only interested
in money. Not in the world.

LADY
At least someone is interested in
money. If everyone is broke like
us, who'll pay our pensions? Right?

Navin does not look amused.

SCENE 62

INT. CAFE - DAY

Navin is sitting at a cafe, with Mannu and SEKSARIA, stealing
a glance at a couple of young girls through a mirror.

SESKARIA
So you like the college type?
Take this number down.
(mischievously)
Might come handy.

NAVIN
(embarrassed)
No! Nothing like that.

MANNU
I'll take it. For a lonely night!

NAVIN
What about that meeting with
Yamamoto?

SEKSARIA
(absently)
Yes.

Seskaria is distracted. He's busy giving Mannu the phone number. He takes a cheque out of his briefcase and hands it to Navin.

SESKARIA
They've sent a cheque.
(to Mannu)
Did you read the other one?

MANNU
Which one?

SEKSARIA
The one below.

Seskaria laughs.

NAVIN
This is dated 28th!

SESKARIA
The coming 28th!
(to Mannu)
That one is hilarious!

Seskaria laughs once more. Navin pockets the cheque, but doesn't look very comfortable.

SEKSARIA
How's grandma now?

NAVIN
She's fine.

SEKSARIA
Let me know if you need any help -
legal... not so legal. I have
connections up to Rao.

NAVIN
Rao?

SEKSARIA
State home minister!

NAVIN
Oh, right!

MANNU
Can I forward this?

SEKSARIA
Sure!

SCENE 63

INT. HOSPITAL - DAY

Navin is working on his computer. A software shows a list of stocks and their fluctuating worth. Ajji is in bed.

AJJI
Will call for a nurse? I rang the
bell a couple of times.

Navin walks out of the ward and makes his way to a counter.

NAVIN
Can you send a nurse, please?

NURSE
They're all busy in the operation
theatre.

NAVIN
What about you?

NURSE
I am busy.

Navin walks back to the ward.

NAVIN
No one's free. Do you need to pee?

AJJI
I wanted to, but I'll wait.

NAVIN
I'll help you.

Navin fetches the bed pan from below her bed.

AJJI
No, no... I can wait for a couple
of minutes.

He walks toward the bathroom.

NAVIN
No one's coming in a couple of
minutes. They'll take at least half
an hour.

Navin washes the bed pan in the sink and returns to her
bedside.

NAVIN (CONT'D)
You're so liberal - minded, then
why are you feeling embarrassed?

Navin squats by her bed, wipes the pan clean and lines the
edge with cotton. Placing the pan aside, he removes the
bedsheet that covers Ajji. Tenderly, he removes the pillow
that supports her broken leg.

With the bedpan in one hand, he lifts her legs with the other and carefully slides it into position. Using both hands, he further adjusts her position. He takes a step aside as she urinates. Once she's done he removes the bedpan and keeps it aside. He places the pillow below her broken leg and spreads the sheet over her. Taking the bedpan to the bathroom he empties and flushes down the contents. He rinses the bedpan in the sink and washes his hands. After replacing the bedpan below the bed he returns to his computer. He works for a few seconds before breaking the silence.

NAVIN (CONT'D)

Saying that I'm ignorant and uneducated is one thing, but if you call me a sucker for money, wouldn't it hurt?

AJJI

I challenge you...

Navin stops his work and makes his way to her side.

...only so you learn to live.

Ajji sits up in bed.

NAVIN

Your way of looking at life cannot be the only way, can it?

AJJI

Okay, then tell me your idea of living?

As Navin speaks he works a lever at the foot - end of her bed that inclines her headrest.

NAVIN

I eat well, drink well... people around me respect me.

AJJI

Is that enough?

NAVIN

It's good enough for me.

AJJI

Life is so magnificent! There's so much to explore.

Navin returns to her side.

NAVIN

I'm not interested! Does
that make me a bad person?

AJJI

If you don't want to understand
then don't talk rubbish.

NAVIN

So, you tell me... (Sits down) What
does one need in life? Happiness...
and some compassion... Isn't that
enough?

AJJI

It's enough, yes. You can't reduce
it to 'good' or 'bad'. It's about
experiencing the entire spectrum of
thought and emotion, about
connecting with
society.

NAVIN

But, I am compassionate!

AJJI

You don't even know who needs your
compassion. Or what consequences
your actions have. What is the
point of such compassion? Society
should benefit from your existence!

Navin stands up.

NAVIN

This is exactly what ticked off
mom. All this idealistic jargon
from your pretentious friends!

AJJI

Another misunderstanding! They
weren't pretentious. They were
activists!

NAVIN

Sacrificing one's life for a cause
is a huge expectation from anyone.

AJJI

See, this is why I don't persuade
you. Like I might have done with
your mother. She was blessed with
everything. (Angrily) But did she
share anything?

NAVIN

And how have you changed the world?
When the nation was fighting for
freedom you'd leave mom with the
neighbours and go off spreading
condom awareness in villages. Was
that your revolution? If your work
had made any difference, then where
did these billion people come
from?!

AJJI

We've been fighting slavery and
repression for three generations
just to see my grandson be a slave
to the Americans?

NAVIN

Have you gone senile? These foreign
companies are my clients!

AJJI

Look at your manners!
(Her voice breaks)
Calling your own grandmother
senile!

Navin claps his palms together in an aggressive mock-*namaste*.

NAVIN

(angrily)
Ok, I apologize. We'll confront
this when one of us understands the
other.

Navin leaves the ward.

AJJI (O.S.)

(screaming)
The country was independent by
then!

Ajji brandishes the TV remote.

Get your history right!

Navin meets Mannu at the ward door.

NAVIN

Mannu! Take care of Ajji for a
while. I'll be back in a bit.

MANNU

But what will I do in there? Shall
I ask her to recommend me a book?

NAVIN

Are you crazy?

MANNU

Why?

NAVIN

She will cross examine you for every page.

Mannu enters the ward and pulls up a chair beside Ajji's bed. She's watching TV. He has a slightly amused look on his face and looks from the TV to her a couple of times.

MANNU

(Chuckles)

Why are you watching this? It's only on 1, 2, 3 and 84.

He picks up the remote and changes the channel.

Here!

SCENE 64

INT. HOSPITAL WARD - NIGHT

The lights in the ward are off. Ajji is fast asleep. Her right arm rests awkwardly on her head. Navin enters and carefully shifts her hands to a more natural position. He covers her with a blanket and sheet and raises the bed's side grill.

SCENE 65

INT. HOSPITAL WARD - LATER

Navin is asleep on a sofa. The distant wail of a mourning woman shatters the peace. Navin shifts restlessly and binds his head with a pillow. After a brief struggle he gets out of bed and leaves the ward to follow the sound. He walks down the deserted corridor and finds Mannu around the corner, looking past a gate.

NAVIN

Has someone died?

MANNU

Her husband, poor guy, got fucked, man!

NAVIN

What happened?

MANNU

He got his appendix operated a month ago at some shady hospital.

(MORE)

MANNU (CONT'D)

Got back to work in a couple of days... he's a laborer. He collapsed, yesterday, on site. His boss admitted him here. When they operated him again, they found a kidney missing.

NAVIN

What do you mean?

MANNU

When they opened him up for the appendix, they also flicked his kidney.

NAVIN

But, how?

MANNU

It happens all the time in those shady hospitals!

Beyond the gate and down a flight of stairs, a woman weeps loudly while another consoles her.

NAVIN

Please go and ask her the date of the operation.

MANNU

What the hell, man? Look at the flight of stairs!

NAVIN

Please.

MANNU

Oh, man!

Mannu goes to investigate. Navin stays, transfixed by the woman's cries.

Mannu arrives, panting up the stairs, on the other side of the gate.

MANNU (CONT'D)

The 16th of last month.

(belches)

When was yours?

NAVIN

On the 17th.

A beat.

Find out his blood group.

MANNU
(still panting)
Again these stairs?

Mannu goes down the stairs, speaks briefly with the woman who has been consoling the wife and plods back up the stairs.

MANNU (CONT'D)
(breathless)
Same as yours.

Mannu struggles to catch his breath. Navin walks away, slowly.

SCENE 66

INT. HOSPITAL RECEPTION - DAY

Navin walks up to a receptionist.

NAVIN
Excuse me! Which ward is
Shankar in?

The receptionist has a phone on one ear.

RECEPTIONIST
(To Navin)
Shankar who?

NAVIN
The guy who got operated yesterday.
His wife was crying, remember?

She puts the phone down.

RECEPTIONIST
He got discharged.

NAVIN
But he was only operated yesterday.

RECEPTIONIST
Yes, but he got discharged.

NAVIN
Can I have his address?

RECEPTIONIST
Wait.

SCENE 67

INT. DOCTOR'S CABIN - DAY

Dr. Kelkar is on the phone. The sound of a door opening. He nods his head at the entrant and hangs up the phone.

DR. KELKAR
Hello Navin! How are you?

They shake hands.

NAVIN
I'm fine. Sir, the kidney I've received... Are you sure it's from a dead man?

DR. KELKAR
Of course! There are only two ways. Either from a brain-dead patient or a family member.

NAVIN
So... Can I get some information about my donor?

DOCTOR
Hmmm... yeah. I'll connect you to an NGO. You can take it from there. They hold community meetings between donors and recipients. Here, keep their card.

SCENE 68

EXT. CAR - BANDRA-WORLI SEALINK - DAY

MANNU
The doctor confirmed that you didn't get your kidney from that guy. Then, why do we need to meet him now?

NAVIN
How do we know what's going on? I'll feel better once I clarify it with the NGO.

SCENE 69

INT. CAR - LANE - CONTINUOUS

Navin is in the passenger seat.

MANNU
And what if you discover you have a stolen kidney?

The car stops and Navin gets out. The vehicle is nudged between an abandoned tarpaulin covered scooter and a post box.

NAVIN
I'll return it.

MANNU
Look ahead.

Mannu reverses the car.

NAVIN
Wait... wait!

Navin steps over the space between the car and postbox.

MANNU
Have you lost it? Who returns a transplanted kidney?

NAVIN
Isn't it possible?

MANNU
No... watch the scooter!

ONLOOKER
The car won't squeeze through...

NAVIN
(to onlooker)
One second, uncle.
(to Mannu)
Come, come, come...

He waves Mannu forward.

ONLOOKER (O.S.)
How will he take it forward??

NAVIN
Don't worry uncle...

MANNU
Then what about you?

NAVIN
I'll wait it out... Turn, turn...

The car has crossed the scooter but is now stuck at a corner.

MANNU
It will jam against the wall.

The car tire brushes against a stair. The engine stalls.

NAVIN
One second. Let me check.

Navin walks ahead and has a look around the corner ahead . He walks back.

NAVIN (CONT'D)
Pull back...

MANNU
Are you crazy?

NAVIN
There's no space here, pull back.

Navin gets back into the car.

MANNU
Let's palm him some money, then!

NAVIN
But, that's wrong.

Mannu tries to fire the engine up. Navin cranes his neck out the window.

NAVIN (CONT'D)
Wait, wait, I'll get out and take a look.

MANNU
But we're all set now!

Navin gets out of the car. Behind it are a bike and a scooter looking for a way through.

SCENE 70

EXT. ROADSIDE - DAY

Navin is on his cellphone. Mannu stands behind him, arms akimbo.

NAVIN
Yes, yes, ok.
Ok. Thank you.

Navin hangs up.

MANNU
You satisfied now?

NAVIN
Yeah. The NGO says my kidney is from a legit source.

MANNU

Lets go back to the hospital then?

Mannu walks away.

NAVIN

Listen! Now that we're here let's meet him.

SCENE 71

EXT. SLUM COLONY - DAY

Mannu and Navin navigate the narrow lanes of the colony. They look left and right. Mannu wipes his face on some hanging laundry.

OLD LADY (O.S.)

Five and nine, fifty - nine. Five and nine, fifty - nine. Six and one, sixty one. Single.. Seven.

Another old woman scribbles on a pad. A few children scratch out numbers from a Housie grid.

MANNU

(joking)

Should I get us two coupons?

(to a seated lady)

Where is Shankar's house?

As the woman gives directions, the game continues - the old lady shuffles fluorescent balls in a container and reads out more numbers.

LADY (O.S.)

Two buildings after Sachin's building... right ahead -

MANNU

(interrupting)

Wow! You have forty - six here!

NAVIN

(to Mannu)

Shut up!

The lady continues giving directions.

A boy in a banyan listens to the numbers being called out. A girl discusses her numbers. The lady continues with her instructions. An old woman haggles with another over change.

MANNU

Can you draw us a map?

Navin whacks the back of Mannu's head.

Navin and Mannu are now in another part of the slum. They continue their quest.

NAVIN

Shankar ka ghar idar hi hai?

SLUM INHABITANT

Upar.

They walk up some stairs.

MANNU

Shankar ka ghar kaunsa hai ?

SLUM INHABITANT

Upar hain... seedha seedha.

MANNU

Idar hain?

SLUM INHABITANT

Haan...

Another set of stairs.

NAVIN

Shankar ka ghar idhar hai?
(Is this Shankar's house?)

SLUM INHABITANT (O.S.)

Nahi.

MANNU

Doosri taraf hoga...
(Must be on the other side, then.)

A descending set of stairs.

Idhar, idhar. Kidhar jaa raha hai
tu?
(This way. Where are you going?)

Below they ask another person.

NAVIN

Idhar?
(Where?)

SLUM INHABITANT

(pointing)
Nahi nahi. Wo waha pe rehta
hai. Samosa Wala na?
(MORE)

SLUM INHABITANT (CONT'D)
(No he stays there. The snack-seller, right?)

MANNU
Samosa wala nahi! Wo jo building mein kaam karta hai.
(Not the snack - seller! The bricklayer.)

More stairs take them further down.

Dhyan se.
(Careful.)

Up a narrow corridor, Mannu sticks his head into a doorway.

NAVIN
(pulling Mannu out)
Chal naa.
(Move, man!)

A set of ascending stairs now. They trudge up with great difficulty.

MANNU
Kaise chal lete hai, bhai? Itni seediya?
(How do they walk up all these stairs!)

Navin climbs a few steps and leans against a wall.

Further up. Navin sits on a chair, exhausted. Mannu is ahead of him, looking in the distance.

MANNU (CONT'D)
(joking)
Sea link pe hai.
(It's on the sea link.)

NAVIN
Hain?
(What?)

MANNU
Sea link pe hain aaj kal.
(Looks like he lives there now!)

Walking through a narrow corridor, Mannu gets stuck.

MANNU (CONT'D)
Arre! Oye! Dhakka de peeche se!(Oi!!! Push me.)

NAVIN
Ghoom tu. Are ghoom saley! (Turn, you buffoon.

MANNU
(struggling)
Arre. Dhakka de. (Push me, man!)

NAVIN
(laughs)
Aise phass jayega. (You'll get jammed like this.)

Turning a corner, they struggle up a further flight of stairs.

MANNU
Khaya piya pacha diya sara.
(I'm hungry again.)

MANNU (CONT'D)
(to a boy)
Beta, Shankar ka ghar kaunsa hain?
(Where does Shankar live?)

SMALL BOY
(pointing)
Upar.
(Up there.)

Mannu scales a set of steep metal stairs at the side of a house. Navin follows him.

MANNU
Careful.

From the stairs they hoist themselves into a balcony. Navin looks into a doorway. An old woman is working at a stove.

NAVIN
Aunty! Ye Shankar ka ghar hai?
(Is this Shankar's house?)

WOMAN
Nahi ye nahi hai hai. Wo waha hai!
(No, not this one. It's there.)

She joins them in the balcony and points.

MANNU
(to the woman)
Kahaan?
(Where?)

Mannu and Navin walk back down the metal stairs. Once they're downstairs, the woman calls out to them.

WOMAN
Arre suno!
(Listen!)

Navin and Mannu track back and look up at the balcony.

MANNU

Bolo, aunty?
(Yes, aunty?)

AUNTY

Usse to police utha ke le gayi.
(The cops took him.)
Do minute pehla.
(Few minutes back...)

SCENE 72

EXT. POLICE STATION - DAY

There is a lot of commotion with police officers and press swarming the area.

A police jeep enters the compound just as Navin and Shankar exit their car.

An unidentified man covers his face with a handkerchief as a policeman escorts him.

A bespectacled man in a clean white shirt exits a car. He is escorted by an armed bodyguard. The cameras converge on him as reporters shoot their questions simultaneously. Navin looks on as the man tries to pacify the mob.

REPORTER (O.S.)

Sir, what about a similar case that happened in Gurgaon six months back?

Navin follows Mannu into the police station.

SCENE 72 A

INT. POLICE STATION - DAY

A group of police officers are standing around a table, engaged in serious deliberation. Navin simply observes them.

A police officer directs Mannu outside through a rear exit. Navin follows.

It is peaceful this side of the station. SHANKAR and his wife are sitting on a bench. Navin takes a seat beside them. Mannu watches.

NAVIN

Khana khaya?
(Have you eaten)

SCENE 73

INT. RESTAURANT - DAY

Shankar eats. He is a frail middle aged man with greying hair and moustache.

SHANKAR

In logo ko sazaa to hogi na sahab?
(They will be punished, won't they?)

NAVIN

Hogi na.
(Of course.)

SHANKAR

Sab choot jaayenge saale. Humko court kachahri ke lafde mein daudatein rahenge. Main kehta hoon bhaad mein jaaye saale sabko. Unko unka bhagwan dekh lega. Court kacheri ke lafde mein nahi padna hain sahab.
(They won't be, the bastards. And the court case will burn me out. Let them go to hell! Their God will see to them. I don't want anything to do with the courts, sir.

Navin looks at Mannu, who hands him a bundle of cash. Navin places it on the table.

NAVIN

Yeh rakhiye. (This is for you.)

Shankar stares at the bundle.

SHANKAR

Aap press wale hain?
(Are you from the press?)

NAVIN

Nahin.
(No.)

SHANKAR

Police ke aadmi ho?
(Are you a cop?)

NAVIN

No.

Shankar leaps out of his seat and grabs Navin by the collar.

SHANKAR

(shouts)

Madharchod saale! Tu kya sochta
hain?? (crying) Paise dekar choot
jaayega tu?! De de meri kidney!
(Motherfucker! (crying) You think
you can pay your way out of this?
Return my kidney.)

Shankar's wife tries to hold him back. The other diners watch them but don't interfere. Navin is caught off guard by the sudden outburst and makes no attempt to fight back.

MANNU

Chod Shankar.
(Leave him, Shankar.)

Shankar returns to his seat. He sobs uncontrollably.

SHANKAR

Kaise karoonga sab mein?
(What am I to do, now?)

Navin looks around nervously and sits back down.

MANNU (O.S.)

Paani pila do inko.

Shankar drinks a glass of water.

CUSTOMER (O.S.)

Arre bhaisaab, kyan hua?

MANNU

Arre kuch nahin, bhai. Tu apna chai
pee.

Navin holds the glass of water up to Shankar's lips. He watches Shankar drain it in one go.

NAVIN

Shankar, humne tumhari kidney nahin
churai.
(Shankar, we haven't stolen your
kidney.)

NAVIN (CONT'D)

Hum log madad karna chahte hain.
(We want to help you.)

SHANKAR

Kaise karunga sahab?
(What will I do, now?)

NAVIN

Hum mil kar doondenge usse.
(We'll find him.)

SHANKAR
 (whimpers)
 Kaise karunga?

Navin takes off his glasses and wipes a tear.

SCENE 74

EXT. POLICE STATION - DAY

Seksaria is talking to a police officer. Two female officers play badminton just ahead of them. The officer and Seksaria shake hands and part ways. The shuttle drops to the ground. Seksaria picks it up and returns it to one of the women.

NAVIN
 Ye Sekseria bahut jugadu hai!
 (This Seksaria is pretty
 resourceful!)

Seksaria walks up to Navin. He hands him a piece of paper with a friendly pat on the shoulder and leaves.

NAVIN (CONT'D)
 (smiles)
 Thank you!

Navin looks at the paper. Mannu joins him.

NAVIN (CONT'D)
 Stockholm kaha hai?
 (Where's Stockholm?)

MANNU
 Apne ko kya pata!
 (How would I know?)

NAVIN
 Pooch.
 (Ask.)

SCENE 75

INT. BEDROOM - NIGHT

Loud rock music can be heard. Navin switches on a lamp, gets out of bed and walks out to the kitchen.

He finds himself a glass. He finds the refrigerator and checks inside the main door and the freezer but finds nothing. He walks out to the living room doorway.

NAVIN
 Ajay!

In a roomful of Caucasians, the only Indian, AJAY, gets up.

SCENE 75 A

INT. KITCHEN - NIGHT

Navin and Ajay are at the kitchen sink.

AJAY

Main naya aaya tha, tab mai bhi
confuse ho gaya tha. Yaha nal mai se
seedha peetey hai.
(When I was new in town, I would
get confused as well. They drink
straight from the tap here.)

They fill their glasses and drink. Navin drains his glass and takes a refill.

NAVIN

Kiss cheez ki party hai?
(What is this party for?)

AJAY

Mera dost hai na, Rasmus? Uski
birthday party hain.
(My friend, Rasmus... It's his
birthday!)

Aaja!

(Join us!)

SCENE 75 B

INT. LIVING ROOM - NIGHT

In the living room, Ajay returns to his seat. Navin sits down next to him. Ajay introduces him to a woman who has a moustache drawn on.

AJAY

Iski moochhe dekhi?
(Saw her moustache?)

Navin smiles and nods. He watches silently as people converse with each other. Ajay teases and flirts with the moustached woman.

SCENE 76

EXT. CAR - DAY

A car cruises through the suburbs of Stockholm.

AJAY

Aron Jacobsen acchha aadmi lag
raha hai. Bahot vistaar mein
poochha nahin usne - kaun, kya,
kab, kaisein. Sambhal kar behla
fuslakar bat kar lena. Varna yahaan
to baat baat par sue
kar detein hain. Aap to chale
jaoge, mujhe yahi rahena hai.
(Aron Jacobsen seems like a nice
guy. He didn't ask too many
questions. Try not to offend him,
though. Here people sue each other
for every little thing. You'll be
gone soon, but I've got to live
here.)

NAVIN

(chuckles)
Bilkul.
(Of course.)

SCENE 77

EXT. FERRY - DAY

Navin and Ajay walk up to the rails at a corner of the ferry.
Behind them is the ocean. Above them, the sun shines bright.

SCENE 78

EXT. GRAVEL ROAD - EVENING

Ajay's car comes down the road and pulls over.

NAVIN

Arrey! Dekhiye kuch khadda mein...
(It's stuck. Careful)

The passenger door opens.

NAVIN (CONT'D)

Nahin... Idar se to nahin nikal
paoonga.
(Oh, I won't be able to alight from
here.)

Ajay gets out of the car. Navin closes his door.

NAVIN (CONT'D)

Mein bhi idhar se nikalta hoon.
(I'll get down from there.)

Navin follows Ajay out.

AJAY
Darwaza lock kiya?

SCENE 79

INT. ARON JACOBSEN'S HOUSE

The doorbell rings. Navin is vaguely visible through the front door's frosted window. A middle-aged man answers the door.

ARON
Welcome!

Aron points them inside. Navin and Ajay walk in and are about to take their shoes off.

No, no, no! Leave the shoes on.

Aron shuts the door as they walk into the living room. He rushes to catch up with them.

ARON (CONT'D)
Just sit on the sofa...

AJAY
Aa jaa bhai..

ARON
You are?

Ajay stands up and they shake hands.

AJAY
Ajay..

NAVIN
Hi! Navin.

They shake hands too.

ARON
Welcome...

(In Swedish; Subtitled)
You mentioned your friend works for some charitable organisation?

Aron sits down in an armchair.

AJAY
Pooch raha hai kaunse organisation main kaam karta hai aap... NGO mein.
(He wants to know which organisation you work for.)

NAVIN

Inse pooch ki inhe pata hai ki
inhi kidney kaha se mili hai inhe?
(Ask him if he knows who he got his
kidney from.)

ARON

(surprised)
Kidney... did you say kidney?

NAVIN

Haan, kidney.
(Yes, kidney.)

AJAY

(In Swedish; Subtitled)
Do you know who donated the kidney?

Aron shifts uncomfortably.

ARON

(In Swedish; Subtitled)
I don't want to talk about it. Will
that be all?

AJAY

Iske baare main baat nahi karna
chahte.
(He doesn't want to talk about it).

ARON

(In Swedish; Subtitled)
Can I see your identification?

AJAY

(to Navin)
Yaar ye ID maang raha hai. Panga ho
jayega. Chal chalte hai.
(He wants to see our ID. Let's get
out of here.)

Navin opens a manila envelope and pulls out newspaper
clippings, a few photographs of Shankar and a magazine. He
places these on a teapoy that stands between Aron and them.

NAVIN

(to Aron, in broken
English)
Your kidney... stolen... from this
man.

ARON

(to Navin)
No, no, no... Donated! I paid a lot
of money to everybody.
(to Ajay)
What does he mean by stolen?

AJAY

Stulen.

ARON

(Angrily, in Swedish;
Subtitled)

I know stolen means stulen.

(composes himself)

What does he mean by *stolen*? A man in need of money sold his kidney. I am told it happens all the time in India. It's best if you leave.

AJAY

Ek aadmi ko paiso ki zaroorat thi..to usne inko kidney bech di, aur India mai to aisa hi hota hai, aisa bola hai inko.

(There was a needy person who sold it to him. He was told it's a common practise in India.)

NAVIN

Poori kahani bata naa inhe.

(Tell him exactly what happened.)

AJAY

(smiling nervously)

Listen...

Aron tries to interrupt.

Give us a minute to explain.

ARON

(aggravated)

No, no, no! I don't understand this! You come into my house, tell me you are from a charitable organisation and now you show me this! Such liars!

AJAY

Ye kahe rahe hai, inke ghar mai hum ghus kar aa gaye aurinko jhooth bol diya ki hum NGO se aur..(He's calling us liars...)

(To Aron, In Swedish)

This man was to be operated for simple appendicitis. And a month later he finds out his kidney was stolen. The racket has come out in the open.

NAVIN

(interrupting)

Pooch zara Doctor Rajesh Tharoor ne iska operation kiya tha ki nahin?

(MORE)

NAVIN (CONT'D)
(Wasn't it Dr. Rajesh Tharoor who
operated on him?)

AJAY
(In Swedish; Subtitled)
And all the doctors involved in
this racket have been nailed...

NAVIN
Poochh na Rajesh Tharoor ne kiya
tha ki nahin... (Ask him if
Rajesh Tharoor had...)

AJAY
Arre yaar wahi pooch raha hoon, na.
Ek minute ruk na!
(That's what I am asking... hang
on!)

ARON
Rajesh Tharoor? He in jail?

NAVIN
Yes... in jail!

Aron looks shocked.

ARON
(to Ajay. In Swedish;
Subtitled)
But he's a good man.

NAVIN
Ghanta mera!
(Balls!)

RUPESH
Arrey, keh raha hai ki achcha aadmi
hai.
(Says he's a good man)

NAVIN
(irritated)
Chhod na!
(Let it be!)

AJAY
(to Aron. In Swedish;
Subtitled)
He's one of the biggest profiteers
from this racket.
A beat.
Were you actually told that the
donor was being paid for the
kidney?

ARON
(in Swedish)
I was.

AJAY
Wahi to.. Inko to bola tha yaar ki
kidney kharid ke de rahein hain
karke.
(Exactly! They told him they were
going to buy him a kidney.)

NAVIN
To kidney kharidna theek hai?
(Is it right to buy one?)

AJAY
Woh bhi sahi hain.
(True)

AJAY (CONT'D)
(In Swedish)
You think it' s right to buy a
kidney?

NAVIN
Kisi ki majboori ka aisa faayda
uthaana theek hai?
(Is it fair to use poverty to your
benefit?)

AJAY
(to Aron)
Is it fair to use somebody's
poverty to your benefit?

Aron is silent for a few seconds. He shakes his head in
disbelief.

ARON
(to AJAY in Swedish;
Subtitled)
You shouldn't be doing this. It's
unfair to exploit my guilt like
this. What do you want from me?

AJAY
Yaar ye kahe rahe hai ki inki guilt
ke saath khel rahe hain...

ARON
(interrupts. In Swedish)
What do you want from me?

AJAY
Kya chahiye tumhe?
(What do you want?)

Aron stands up and goes out to the patio, taking out his cellphone. He dials a number.

AJAY (O.S.) (CONT'D)
 Panga ho jayega, yaar. Tere ko bola
 ta maine.
 (I told you.. This means trouble.)

ARON
 (On the phone; in Swedish)
 Hey! It's me... Yes. No, listen..
 Two guys from India are here..
 Claim that they work for some
 charitable organization. Yeah...
 listen, they are asking about the
 kidney. That's not what I'm trying
 to ask. They're accusing it's
 stolen. How? How is..? Yes, I'll
 call you later...

Aron hangs up and returns to the living room. He takes a few seconds to gather himself and sits down.

ARON (CONT'D)
 I have no way of confirming your
 claims. I was told that the kidney
 was purchased from a very needy
 person for a rather handsome
 amount. I felt very guilty about it
 even then. I felt the burden of
 guilt at every stage of the
 operation. What could I have done?
 What would anybody do?

He stutters, trying to find the right words.

Wait for a matching donor and die
 if you don't find one? Maybe my
 family was protecting me
 emotionally by not telling me it
 was a stolen kidney. Maybe, the
 doctors feared they will lose a
 client. But what could I have done
 even if they told me the kidney was
 stolen from somebody?

Aron grows defiant.

I'd like to believe you have made
 up this entire story. And are
 instigating my guilt to make an
 easy buck from me. You are lying.
 You should leave before I call the
 cops.

Aron stands up and leaves.

AJAY

Yaar, ye kahe rahe hai, inki jagah koi aur hota to yahi karta aur inke paas to koi option bhi nahi tha doosra. Agar kidney ke liye wait karte to ye marr jaate. Samajh raha hai tu?

Aur ab ye kahe rahe hai ki police ko bulayenge kyunki inko lagg raha hai ki hum yaha aaye hai aur inse paisa lena chahte hai. Bhai chal yaha se, meri baat sunn...Chal!

(He's saying he didn't have an option. If he had waited, he would be dead by now. And now he wants to call the police because he thinks that we are here to blackmail him. Brother, listen to me... Let's get out of here.)

Ajay gets up and leaves, Navin doesn't. Aron returns abruptly. He kneels in front of his armchair and buries his face in. He starts sobbing loudly but his cries are muffled. Ajay returns to his seat.

AJAY (CONT'D)

Kahaan fasa diya, yaar.
(What the hell man?)

Ajay and Navin look on uncomfortably.

AJAY (CONT'D)

Baat karr na unse.
(Talk to him)

NAVIN

Bol inko ki hum madad karna chahtein hain.
(Tell him we just want to help.)

AJAY

(In Swedish; Subtitled)
Sir!

Ajay stands up and tries to approach him. Aron gets a hold of himself and almost painstakingly sits in the armchair. Ajay sits down too.

AJAY (CONT'D)

(In Swedish; Subtitled)
We just want to help.

ARON

(sniffles)
How?

AJAY
Kaise karenge pooch raha hain
maddat.
(He's asking how)

NAVIN
Shankar ko iski kidney lautaani
hogi.
(He would have to return Shankar's
kidney.)

Ajay is about to translate but stops himself.

AJAY
Phir tu wahi baat kar raha hai?
(Seriously?)

Navin doesn't say anything.

AJAY (CONT'D)
(in Swedish)
Shankar's kidney will have to be
returned to him.

When Aron speaks it is without the earlier agitation. He is calm but devastated, almost like he has given himself up to the situation.

ARON
(calmly)
That's ridiculous. How is that a
solution?

AJAY
Kehre bewakoofi hai.. Kaise sujhaav
de raha hai tu?
(He says that's foolishness. What
kind of solution is that?)

ARON
I can't possibly return his kidney.

AJAY
Keh rahein ki kidney vaapis nahin
de sakte.
(He says he can't give it
back.)

ARON
I'll find him a donor.

AJAY
Kahe rahe hai donor dhoondenge.
(He says he'll find him
a donor.)

ARON
I'll pay for the operation.

AJAY

Uske operation ka poora paisa bhi dedenge.

(He'll pay for the operation.)

Khatam kar de yaar baat.

(Let's settle it man.)

ARON

I'll take responsibility for everything.

AJAY

Harr cheez ki zimedaari lete hai ye, jo bhi hua hain.

(He is taking complete responsibility for everything.)

ARON

I need to do this.

AJAY

Dil se chahte hai ki saari zimmedari le le.

(He really wants to.)

AJAY (CONT'D)

Khatam kar de, yaar.

(Finish it, man.)

NAVIN

Theek hai phir.

(Okay.)

Navin gathers the things on the teapoy. Ajay is relieved.

AJAY

(In Swedish)

Okay.

Aron doesn't react. He has the look of a man who has lost everything.

(to Navin)

Chal.

(Let's go.)

Ajay and Navin stand up to leave. Ajay stretches his hand out.

AJAY (CONT'D)

Thanks. Thank you.

Aron doesn't react or take his hand. He stares blankly, completely distraught. They leave.

SCENE 80

EXT. ROAD - NIGHT

Navin walks down an empty street. The sound of people singing can be heard. He turns into a doorway.

SCENE 80 A

EXT. AJAY'S THEATRE SCHOOL

Through the glass pane in the door Ajay can be seen singing with a woman. Another woman plays a piano. Navin watches them from outside. The female singer points to Navin and Ajay beckons him inside. Navin goes in and takes a seat. The song builds. Navin watches them, amused.

SCENE 81

EXT. AJAY'S CAR - DAY

Navin and Ajay speed down a highway.

Scene 82

EXT. ARON'S HOUSE - EVENING

Ajay and Navin walk up Aron's front yard.

At the front door they find a letter pasted on. Ajay rips it out and reads.

AJAY

Bhai, kahe raha hai ki ,Ajay aur Navin aapki..abhi tak jitni madad ki uske liye shukriya. Aur... woh hamse milna nahin chahta vaapis. Jo bhi baatein hai wo iske aur Shankar ke beech mai hai, Aur, agar humko unse baat karni hai..to kahe raha hai ki mere lawyer ko phone karo. (He has written - Ajay and Navin, thank you for all the help so far. He doesn't want to see us both again. Whatever remains to be sorted out... Is between him and Shankar. Call my lawyer for any further communication.)

NAVIN

Phone number diya hain?
(Has he given his lawyer's number?)

AJAY

Haan diya hai, lawyer ka number.
(Yes, it is here.)

SCENE 82 A

INT. ARON'S HOUSE - EVENING

From his living room window, Aron watches them leave.

SCENE 83

EXT. BRIDGE - DAY

Navin and Ajay are walking along, looking into their cell phones.

NAVIN
Ek second...
(One second...)

Navin picks up his phone.

AJAY
Utha nahin raha hain koyi.

NAVIN
(to phone)
Yes. Hello?

Navin pulls up to the side.

SCENE 83 B

INT. SLUM COLONY - NIGHT

MANNU
What's up man? Spared any chicks?

INTERCUT - PHONE CONVERSATION

NAVIN
(shyly)
Arre kuch nahin.
(You are crazy.)

MANNU
Here, speak to him.

Mannu hands Shankar the phone.

SHANKAR
Hello? Haan saabh?
(Yes, sir?)

NAVIN

Haan Shankar. Kaise ho bhai?
(Yes, Shankar. How are you,
brother?)

SHANKAR

Bahot bahot thank you saab aapka.
Apne itni jaldi sab theek kar diya.
Socha bhi nahin tha itne saare
paise milenge.
(Sir, thank you so much. You've
fixed everything so fast! Never
thought I'd see so much
money!)

NAVIN

(confused)
Kya bol rahe ho bhai?
(What are you talking about?)

SHANKAR

Sunai de raha hai na saab? Savere
ek gora aakar saade chhe
laakh rupaiye de ke gaya.
(Can you hear me? A white man came
by this morning and gave me Rs.
650,000.)

NAVIN

Tum woh paise mat lena, Shankar.
(Don't take that money, Shankar)

SHANKAR

Kyon? Woh paise to le liya hamne.
(Why? I've already taken it.)

NAVIN

Nahi Shankar tum woh paisa lauta
do. Tumhe tumhari kidney waapis
milni chahiye, hum ladenge. (No,
Shankar. Return the money. We'll
fight to get your kidney back.)

SHANKAR

Arrey paagal ho gaye ho kyan?
Kidney ka kya karunga main? Tees
tees hazar rupay kidney ka bhaav
chal raha hai, wo sade cheh lakh
rupay de kar ke gaya hai. (Are you
crazy? What will I do with a
kidney? The market rate for a
kidney is 30,000. He's given me
650,000!)

NAVIN

Shankar, kidney ka koi mol nahi hota, hum court mein jayenge, tumhe tumhari kindey bhi vaapis milegi or paise bhi.

(You can't evaluate parts of a body. We will sue them. You will get a new kidney and the money you deserve.)

SHANKAR

Aur nahin milein to?
(And what if I don't?)

NAVIN

Hum de denge.
(Then I'll pay you.)

SHANKAR

(screaming)

Arrey aapko kya karna hai, aapne itna kar diya na, bas abhi. Court-vourt mein jaana nahin hain mujhe... woh har mahine paise bhejega aisa bol kar ke gaya... Yeh rakh bhai apna phone.

(What's it to you? You've already done enough. I don't want to waste my life seeking justice. And, he said he'll send me money every month.)

Shankar gives the phone to Mannu.

MANNU

Hello?

NAVIN

Meri baat to sunn bhai.
(Listen to me brother...)

MANNU

Wo to mujhe de kar bhag gaya...
(He shoved the phone in my face...)

Mannu chases after Shankar.

NAVIN

Wapis de usse.
(Give it back to him.)

Mannu runs behind Shankar.

MANNU

Shankar ruk. Arre mere baap ruk. Ek minute. Phas Gaya yaar, kar le baat.

(MORE)

MANNU (CONT'D)
 (Shankar! Wait! Oh, great one! One minute. I'm stuck, man... here.)

Mannu is stuck in the same narrow passage way during his earlier trip. Shankar takes the phone.

NAVIN
 Arre, sun Shankar. Tumhe tumhare paise millenge. Isse kahin zyaada milenge, hum ladenge uske liye. (Listen Shankar. You deserve better. We'll fight for you!)

Shankar is hysterical - shouting, crying, blabbering.

SHANKAR
 Arre mere baap phir wahi baat! Kyu mere pechhe pada hai. Har mahine paise ka jugaad ho rahan hai bhai, kahe ko bandh karwa raha hai! Kahe ko humaari gaand maar raha hai! Hamko jeene do na bhai! (Not that bullshit again. Just leave me alone! I'll be getting money every month, why are you messing it up? Don't fuck it up. Just let me be.)
 (to Mannu)
 Ye rakh na yaar.
 (Keep this)

Shankar thrusts the phone into Mannu's hand and walks away. Mannu tries to give chase but is wedged between the walls of the narrow corridor.

MANNU
 Arre Shankar! Oye! Oye!

Navin hangs up the phone, a picture of disappointment.

SCENE 84

EXT. BEACH - DAY

Navin is seated at the foot of a spectacular rock formation. He looks out at the ocean as waves gently lap the beach.

SCENE 85

EXT. FERRY - DAY

Navin and Ajay are on the ferry. Ajay is on the phone. Navin looks lost in his own thoughts.

SCENE 86

INT. HOSPITAL - DAY

Navin sits on a bench with the girl from Ajji's house. They are going through all of Ajji's medication. On the other side of the door, through two windows, Mannu is seen walking back and forth, talking on the phone.

GIRL

Okay, this is Omnacortil, which is 20mg now. Vaisocon was 10mg, but it's been changed to 5mg. So, let me just keep it with me, so you don't get confused. This is SOS. Only when required.

NAVIN

Ji.
(Okay)

GIRL

And all the others are the same.

NAVIN

Okay.

GIRL

It's all here in the box.

NAVIN

Okay.

SCENE 87

INT. HOSPITAL WARD - DAY

Ajji is in bed, reading. Navin enters and sits in the chair beside her bed. Ajji reads for a bit and puts down her book. She looks at Navin.

NAVIN

Kuch ho nahi paya. (Nothing came of it.)

Ajji is silent for a few seconds.

AJJI

Jitna kuch hua... kyunki tumne kuch kiya.
(All that happened... was because you decided to do something about it.)

Navin doesn't look entirely satisfied with this rationale. Ajji pats a spot on the bed, encouraging him to sit next to her. Navin gets up and takes a seat. Ajji smiles and takes his hand in hers.

Itna hi hota hai.
(It's as good as it gets.)

Navin nods weakly. Ajji smiles with the warm compassion of a proud grandmother.

SCENE 88

INT. MANU'S CAR - DAY

Mannu is driving. Navin is in the passenger seat.

MANNU
Tera jo donor hain, woh sar ki chot
hi vajah se mar gaya kya?
(Did your donor die from a head
injury?)

NAVIN
Haan, khata-peeta young aadmi tha,
yaar.
(Yeah, he was a fit young man)

MANNU
Ye Museum main kya karne wale hai?
(What's at the museum?)

NAVIN
Kuch to kuch video dekhne wale hai.
NGO walo ne uski family walo se
jamaa kiye hai.
(They are screening some videos
that the NGO has gathered from his
family.)

MANNU
To uski family se bhi millega kya
tu?
(Will you be meeting his family
then?)

NAVIN
Nahi, nahi woh log to Dubai shift
ho gaya.
(No, they have moved to Dubai, it
seems.)

MANNU
To bas tere liye itna tamjham
(The screening's just for you?)

NAVIN

Baki recipients bhi to hai.
(There are other recipients as well.)

MANNU

Matlab?
(Others?)

NAVIN

Matlab jaisa apne ko kidney mili,
vaise kisi ko doosri mili hogi.
Phir kisi ko dil, phefde, vagera,
sab cheezein.
(The way I received one kidney,
there must be someone else who got
the other one. And those who
received the heart, the lungs,
etc.)

MANNU

To kya ek hi aadmi ka sab samaan
transplant ho jata hai aajkal.
(They can transplant so many organs
from one man?)

NAVIN

Haan, chamdi bhi ho jati hai.
(Yes. Even skin.)

MANNU

Aankh aur kaan?
(Eyes and ears?)

NAVIN

Aankh to hoyi jaati hain yaar. Kaan
ka pata nahin.
(Eyes, yes. Not sure about the
ears.)

MANNU

Mein bhi chaloon kyan?
(Can I come along?)

NAVIN

Nahi, nahi, yaar. Sirf recipients
hi allowed hain.
(No, it's only for the recipients)
Aisa kahe rahe hai ki shaher mein
aisa paheli baar hua hai ki ek
aadmi se aath loggo ko transplant
hua hai.
(They say it's the first time in
the city that eight people have
received organs from the same
donor.)

(MORE)

NAVIN (CONT'D)

Mein soch raha hoon kaisa lagega
yaar, baki loggo se mil karke.
Matlab, hum sab logo ke andhar ek
hi aadmi ke purje hai, yaar. Purje
mila kar hi to aadmi banta hoga?
(I wonder what it'll be like, to
meet the others. We have a part
each from the same person. Isn't a
man made up of his parts?)

MANNU

Kuch aur bhi hota hoga nan? Warna
poorje badalne se aadmi bhi badal
jaata.
(There must be something more. Or
else, replacing the parts would
change the person.)

NAVIN

Kya pata, yaar.
(Who knows?)

Mannu pulls over. Navin exits the car.

MANNU

Arre, ye kaunsi deewar ka rang
lagga liya?
(Where did you dirty your shirt?)

NAVIN

Kya hua?
(Where?)

MANNU

Peeche dekh to sahi.
(Look there!)

Navin takes a peek at the side of his shirt.

NAVIN

Kya pata, chal. Theek hai.
(It's cool.)

MANNU

Okay, bye.

Mannu drives off. Navin walks up a flight of stairs and is
greeted by a woman.

WOMAN

Navin? Hi! I am Yuki. I spoke to
you on the phone earlier today.

NAVIN

Oh! Yeah. Main late to nahi ho
gaya.
(Hi. Hope I am not late.)

They walk into the museum.

SCENE 89

INT. MUSEUM - DAY

YUKI

Nahi nahi. Chaar log aa gaye hai.
Do log aur aa jaye, phir hum
screening shuru karenge.
(No, four recipients have reached,
two more are expected, then we'll
start the screening.)

Navin walks through a bomb detector and gets patted down by a security guard.

NAVIN

Acha! Mujhe laga aath logg aane
wale hai.
(Oh! I thought there were eight of
us.)

YUKI

Haan. Par jinko dil milaa hai unki
tabiyat itni theek nahi hai.
(The man who received the heart
isn't feeling well yet.) His
transplant was successful but he's
still vulnerable to infection.

NAVIN

Ok.

They reach a desk from which Yuki hands Navin a few forms.

YUKI

Ye organ donation forms hai.
(Some organ donation forms.)
Please encourage your friends and
family to pledge their organs.

NAVIN

Yeah.

YUKI

This is for you.

Yuki shows Navin a kidney shaped badge.

Er, you got the left one, right?

She replaces the badge. She introduces Navin to a middle-aged man who has just reached the desk.

Ye Dr. Kaza hai, humarein NGO ke
chairman.

(MORE)

YUKI (CONT'D)
(This is Dr. Kaza, our NGO's
chairman.)

NAVIN
(shaking hands)
Hi. How are you sir?

Navin pins the badge on as he follows Yuki.

NAVIN (CONT'D)
To kya hum humare donor ka home
video dekhne aaye hai yahaan?
(Are we watching our donor's home
videos?)

YUKI
Nahi, he was a hobbyist cave
explorer and we found some videos
shot by him. To wahi dekhne waale
hai.
(No, he was a hobbyist cave
explorer. We'll be watching some
videos shot by him.)

NAVIN
Okay.

YUKI
Just have a seat with the other
recipients and please keep your
phone on silent.

NAVIN
Okay. Thank you.

Navin enters the screening area. A few chairs have been laid out to face a white screen. The recipients that have arrived occupy a few chairs. Surrounding this space are glass shelves containing a variety of artefacts. Navin sizes up the space and takes a seat in the front row. He turns around and smiles at an old lady seated behind him. He shifts to see Maitreya and they acknowledge each other. Maitreya, who is here dressed in a plain white shirt, starts talking to the young girl seated in front of him. The turnstile at the entrance creaks. Maitreya turns around to see an African walking in. They smile at each other. Aliya arrives next. She smiles a greeting at Maitreya as she takes a seat and nods politely to a few of the others. Soon after, Yuki enters and directs the museum staff.

They shut off the lights and close the windows. The projector comes to life and the recipients watch the screen with rapt attention.

The home video comprises a rough shod montage of their donor's explorations. Playing out on the screen is handheld footage that crawls through a cave. At the other end of the cave, an opening shines through.

The camera closes in on a cave wall, pointing out the erratic form and texture of the facing rocks.

Maitreya, Navin and Aliya are engrossed in the visuals.

Cutting back to the footage, we are now in the explorer's POV. Ahead, a figure studies the cave with a flashlight, shining it all round and walking slowly toward us.

A rock on the floor glitters with constellation strength when struck by the light.

The explorer closes in on an entire wall of glittering rock.

Walking through a jagged passageway, his shadow falls on the rocks ahead as he inches forward.

CUT TO BLACK

SUPERIMPOSED TITLE: SHIP OF THESEUS

END CREDITS